

The School Musician



See Page 6



October, 1946

The Instrumental Magazine

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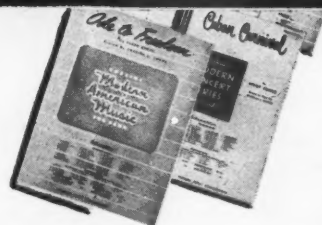
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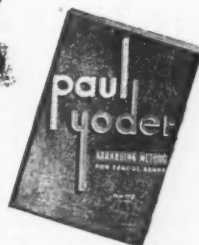
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The **School
 Musician**

230 NORTH MICHIGAN AVENUE
 CHICAGO, ILLINOIS

OCTOBER, 1946

Volume 18, No. 2

C O N T E N T S

They Are Making America Musical.....	6
Gene A. Braught, McAllen, Texas	
Publicity—You Need It, Brother.....	8
By Richard Daniels, Maywood, Illinois	
Developing Your String Program.....	10
By Konrad Scholl, Boone, Iowa	
Music for Every Child.....	13
By Willard Robb, Northwest Missouri Teachers College	
How Shall We Teach Clarinet Tone?.....	14
By Donald B. Norton, Baltimore, Md.	
Successful Band Conducting.....	16
By C. Wallace Gould, Springfield, So. Dak.	
School Music News.....	19



Departmentals

"Your Liberal Education in Music"

Strings: by Elizabeth A. H. Green.....	25
Your Flute Questions: by Rex Elton Fair.....	26
The French Horn: by Phil Cox.....	28
Drums: by John Paul Jones.....	30
We Knew Him When: William Pendergrass.....	32
The Clarinetists Column: by Allan H. Bone.....	34
The Double Reed Classroom: by Jack Spratt.....	36
The Twirlers Club: by Don Powell.....	38
Alto and Bass Clarinets: by Thomas C. Stang.....	40
Your 3,000 Mile Bargain Counter.....	41

What's Cookin' for November?

Well, among other things the editorial menu for next month provides an excellent article on "Street Beats for the Marching Band"—prepared by R. Ariel Cross and well seasoned with diagrams. A number of other items, including news, pictures, and know-how, are also on the front burner for November so be sure you're among those present when the dinner gong rings.

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On the Cover

Personifying the school musician in the summer camp atmosphere of Art and the Great Outdoors, this month's beautiful cover photograph was taken at the Transylvania Music School-Camp at Brevard, N. C. The hornist is A. L. Curtis, Jr., of Gaffney, S. C.

Under the direction of James Christian Pfohl, the camp completed its third successful season this summer. Students from ten states were in attendance, participating in the two camp bands, orchestra, and chorus in addition to the private and group instruction, theory and music appreciation which are a feature of the program. The sports program also played a vital part in the camp activities, for Transylvania believes in combining music and recreation. An outstanding faculty was on hand to direct the activities, both musical and recreational.

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Whether it's a question of that tricky clarinet part, a fast pass on the basketball floor, or a new twirling routine for the football game, Gene Braught is there with the answers. An outstanding example of the new generation of young, progressive music educators, Mr. Braught has successfully mingled music and athletics since his high school days at East High in Des Moines, Iowa.

In his present position as supervisor of music in the McAllen, Texas, Public Schools, Gene Braught has imbued his students with the same zest for competitive performance and individual skill that make for excellence on the hardwood court or the audition room. In the regional contests held last spring the McAllen band was judged first division in Class A, and the school's soloists and ensembles took a little more than their share of honors. Mr. Braught came in for his share of acclaim, too, for his thorough job as contest chairman.

Mr. Braught left high school with a reputation based not only upon his basketball proficiency, but also on his state championship in the snare drum and baton twirling contest and a 1 rating in the National Baton Twirling Contest.

At Simpson College, Indianola, Iowa, he continued his music study and starred for three years on the basketball team. A year of graduate work at Drake University found him following the same pattern. During all of his college years he participated in the National Invitational Basketball Meet in Kansas City.

His first position was at Pender, Nebraska, where he directed bands and athletics with equal success. Prior to coming to McAllen he directed bands at his alma maters of East High in Des Moines and at Simpson College.

The town of McAllen has taken him to its collective heart, and he is rapidly becoming known as one of the most energetic and progressive directors in the Southwest.

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PUBLICITY

You Need It—Brother
by *Richard Daniels*

**Director of Public Relations
Proviso Township High School
Maywood, Ill.**

sufficiently in advance, all the details of what to expect at a Proviso High School concert. And this attendance mark is not unusual; Proviso audiences at each of the orchestra, band,

relieved of a daily class so that he can provide a weekly News Service to the township's four weekly papers and to the Metropolitan editors of the Chicago *Sunday Tribune*, *Sun*, *Times* and *Herald-American*. His job is to keep the parents, whose taxes support the high school, informed of all activities and happenings that go on in the "small town" of 3,600 students. His organized publicity works like this:

● **ARE YOU "BOTHERED" BY POOR ATTENDANCE** at your concerts? Who isn't? Many a director of a high school orchestra, band, or chorus, after working weeks to achieve and present an acceptable program, desponds when he sees the size of his audience at concert time. True, the fond parents usually come out to see and hear their children perform; beyond that, the musical organization often falls far short of achieving its purpose of being a cultural force in the community.

How can a director improve this? Organized publicity *does help!*

Recently at a Proviso Township High School Orchestra and Choir concert in the high school auditorium at Maywood, Illinois, approximately 1,000 listeners enjoyed a full program, and left feeling refreshed and uplifted. They were glad they had come; and they had come because they were told,



Mr. Wallace Nelson is the Director of the Proviso High School Orchestra.

and choral concerts, of which there are seven in a school year, average 1,000.

Proviso is fortunate in having a director of public relations, who is

Picturize and Publicize

Four weeks before the concert, Wallace Nelson, director of the orchestra, and R. Lee Osburn, choir director and head of the music department at Proviso, agreed to give a joint concert. Contacting the director of public relations, Mr. Nelson suggested pictures to help advertise it. The publicity director went a step further. He contacted the editor of the leading local paper, which has a circulation of about 50,000, and reserved the front cover for the Thursday before the concert.

Calling in a professional photographer, Mr. Nelson had characteristic "shots" made of the orchestra while at work. Glossy prints were made on 8" x 10" paper. Working to dimensions for the front cover, the publicity director made a "montage" of these prints twice the required size which, when photo-statted, gave the desired results.

For two weeks prior to concert time, however, news stories went out regularly, featuring the soloists, ensembles, music to be played and sung. The stories were short, usually, except for the last one before the con-

(Please turn to Page 27)

Music is meant to be heard.

School concerts should enjoy the best attendance on the community social calendar . . .

yet too often the band or orchestra gives its all to half-filled auditoriums.

This Illinois high school has found it pays to give the public a friendly nudge — a sure cure for those "vacant seat blues."

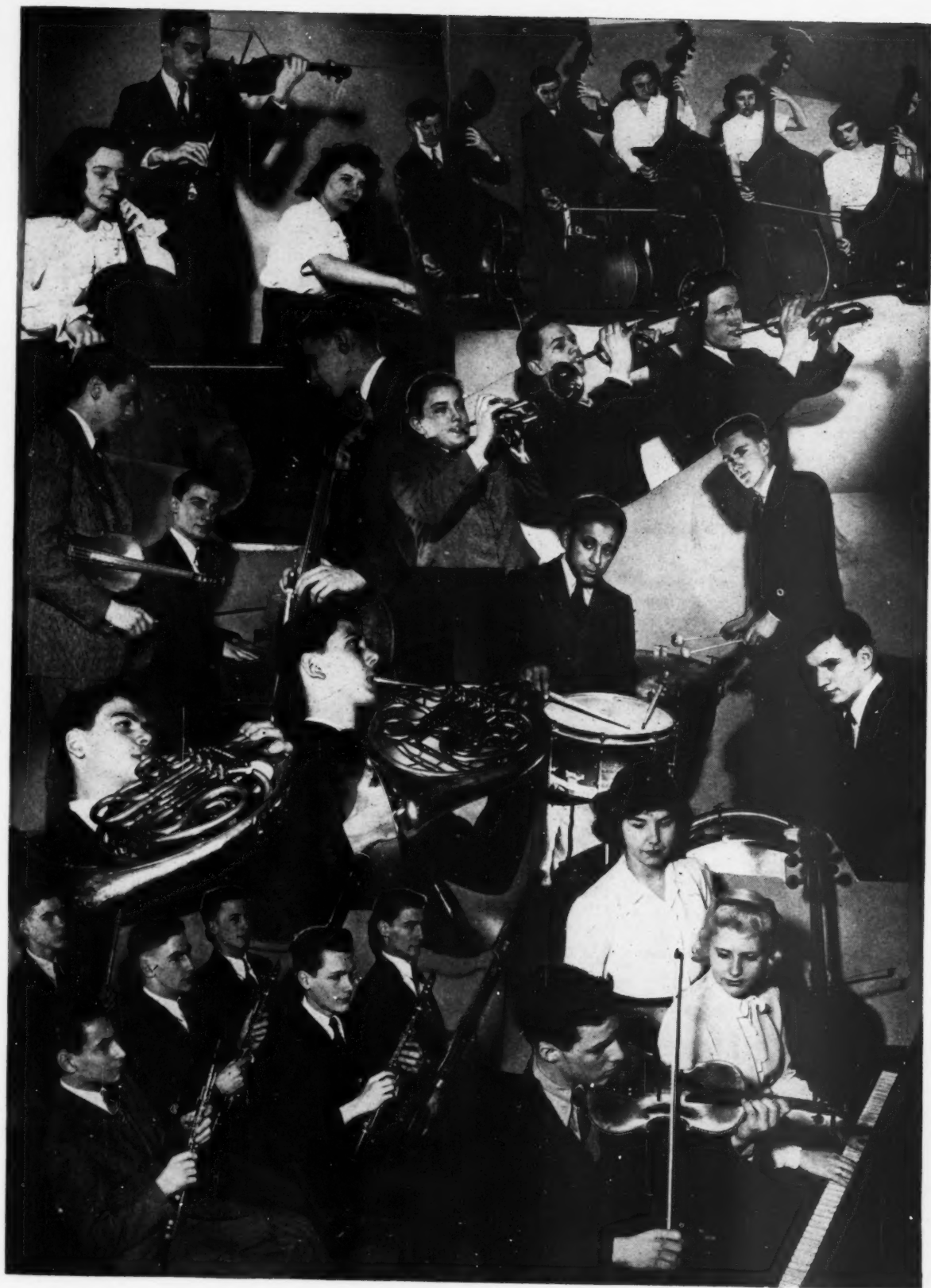
One of the leading weeklies in the Proviso area used the "spread" shown on the opposite page as a cover for the issue preceding the concert. The interesting and dramatic angles caught by the photographer served to focus the concert sharply in the public eye. Result: standing room only when the downbeat is given.

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The Very Idea for Developing Your STRING Program

● THE FIRST CONSIDERATION in making a success of the string program in the public schools is the training and experience of the teacher. To be able to interest students in strings and develop their abilities, the teacher must be a good performer. String students require a great amount of demonstration on the part of the instructor and it is paramount that he be able to do this well. It isn't necessary that he be a close rival of Heifetz, but he should possess a good tone, correct bowing habits, a proper vibrato and at least a moderate technique. Only a well-trained string player can place the indispensable bowings and fingerings on the score to guide the high school musician to a technically clean performance.

Of no little importance is the role of the teacher as a public performer. There is still much resistance to taking up strings because the public hears so many poor performances. A teacher who plays well can create respect for his instrument in any community. Above all, the instructor must be so interested in strings that he can face the endless task of correcting faulty bowing and intonation without becoming discouraged.

Fifty Percent Are Strings

Creating interest and getting the students enrolled is a phase of the school string teacher's work that is so important it is worth any amount of effort and ingenuity on his part to do this well. Careful selection, however, is more important than quantity. In Boone we give the Seashore test to all elementary pupils each year and contact not only the students making high scores, but their parents as well. This method is bringing in an even fifty percent of all instrumental enrollments to the string department.

Another method of promoting in-

terest in all instruments is a series of short concerts by high school players which are presented at each of our grade buildings.

A string player needs all the lessons you can give him. The time-honored one-lesson-a-week plan will not accomplish the desired results. In Boone we have managed to arrange for most of our beginning and intermediate students to have two lessons each week and we are working on a plan that will permit three lessons per week. The ideal situation calls for daily instruction for students on this level of development. Once the players reach the high school level, some provision must be made for continua-



The thorough string program in the Boone, Iowa, schools is responsible for the high standards of musicianship in the high school orchestra. Mr. Scholl believes that the appearance of the orchestra is important too, but expensive uniforms are not a necessity. The simple dark-and-light pattern of the group above is a vast improvement over the crazy-quilt appearance of many school orchestras.



• Mr. Scholl came to the music department of the Boone Public Schools two years ago to develop a string program. A highly skilled musician in his own right and a painstaking teacher, his methods have already borne fruit in the form of an expanded string program and an improved orchestra. This article emphasizes the importance of planning and organization in the development of strings.

Strings are no stepchild in the schools of Boone, Iowa. A wide-awake, well-planned program is bringing over 50% of the instrumental enrollments to the string department—and keeping them there. Here the man responsible tells how it's done: a simple matter of forgetting to go home . . .

for a class in bowing and shifting exercises and the use of the problems studied by playing short string orchestra numbers which contain these problems. We think it works very well.

Points for Letters

The string player does not march in parades or play at athletic contests.

Here again is a problem in keeping up interest. There are several things that can be done. We use the point system of awards for participation in the orchestra and small ensembles. The students are given a fixed number of points for membership and public performance with these groups and when they build up the required number they are presented with the music department's letter at an assembly held for the presentation of all school awards.

Another motivating influence is the small recital given each six weeks period of the winter term. There is little formality about these programs, since each student announces his own numbers or one is chosen to be spokesman in case of a group performance. The programs are put on without the usual fanfare in the local press. Our audience consists of parents and interested friends. All instrumental and vocal students are encouraged to take part in these recitals.

The Ensemble as a Motivator

It is impossible to overestimate the



The violin choir of the Boone High School Orchestra. A successful string program makes great demands on a director's time and energy, but, says Mr. Scholl, the end result makes it more than worth while.

tion of their technical training. Many schools have a good elementary program, but when their students enter the high school orchestra their training in technique ends.

In the larger cities students have the opportunity of studying with private teachers, but many smaller communities have no private teachers and it is up to the school to provide this training in some way or the orchestra will never reach a very high level of accomplishment. We attempt to make up for this lack by dividing the violins, violas, cellos and basses into classes for one lesson each week. In addition to this we have the entire string section meet



A string ensemble of the Boone, Iowa, High School. At Boone, string talent is uncovered in the elementary schools. Fifty percent of all instrumental enrollments in the high school are in the string department as a result.

value of ensemble playing and this should be begun as soon as the beginning player can master the most elementary music. Fortunately, most good instruction books contain duet and quartet arrangements which should be utilized at the earliest opportunity. Also, there are some good publications which allow ensemble playing by players of widely different technical ability. Nothing gives a young player more encouragement than being able to perform his part successfully with older and more advanced players. It is difficult to do this with regularity, but it is worth while to develop this kind of ensemble.

ble. The young student learns to follow the conductor, the meaning of attack and release, rudimentary skill in dynamics, and the fun of teamwork.

The orchestra should have some kind of a uniform. However simple it may be, it improves the appearance of any group. If you cannot go in for anything fancy, anything that will give your group a uniform appearance is worth while. In our situation we have the girls wear white waists and dark skirts while the boys dress in dark trousers, white shirts and black ties. The student can afford this type of clothing and it has other uses aside from orchestral appearances. It

is quite easy to remember high school orchestras whose attire resemble a crazy quilt and detracted considerably from their appearance.

Unfortunately, most schools drop their string programs in the summer. It is a common practice for the band to be continued, but it is rare when the orchestra is given the same emphasis during this period. In Boone we feel that our greatest progress is made during the summer session. Here is an opportunity to arrange all players into homogeneous groups for instruction. Many small ensembles can be formed and some kind of an orchestra can be kept together. We use our orchestra time for a great amount of sight reading and reading through new numbers we wish to finish for public performance during the winter term. If string players are allowed to loaf all summer they may feel that they are of less importance than the bandmen and may continue to loaf when school resumes in the fall.

School-Owned Instruments

This brings us to the all-important subject of school owned instruments. The school must own violas, cellos and string basses. Enough of these instruments should be on hand to provide the needs of the orchestra and at the same have a few available for training replacements.

In regard to the use of violas, it is not wise to transfer students who have been failures or weaklings on the violin to this very important section of your orchestra. In many ways the inner voices of a composition require more skilled players as there are fewer of them and these parts must be played well. Also, do not hesitate to start students directly on the viola. If they are large enough to handle the instrument properly, there is no point in having them play the violin first.

To be able to repair minor damage to instruments and maintain school owned instruments is an invaluable aid in developing the string program. Of course, the best plan is to have a competent workman repair your instruments, but you may not be within miles of a good repair shop and you can save hours of practice time during the year by being able to adjust soundposts, fit bridges, replace tall gut and re-glue a loose top or back. This may seem far beyond the call of duty, but it pays to get some tools and an old fiddle and develop some skill for minor repairs.

The development of a well-rounded string program discussed here may sound like a great deal of hard work. It is. You can't go home at four o'clock.

1946

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Music for EVERY Child

By *Willard Robb*

Director of Band and Orchestra
Northwest Missouri State Teachers College
Maryville, Missouri

● **THE OTHER DAY** I talked with a veteran who had just returned to a teaching position as instrumental director of a local high school after three years with one of the U. S. Army bands. He had been with his groups for about three months, and he was not very happy. "I do not have time," he said to me, "to give to my talented students the training I'd like to—and that they need. Because I have to divide my time among the entire student body, I cannot maintain very high standards of performance nor can I develop any very high degree of musicianship."

After he had gone I recalled statements of other music teachers I had known and who had also lamented the lack of time to develop their really talented students. I began thinking about the ever-present controversy of quality versus quantity in music education. Was it desirable, or possible, to initiate or maintain high musical standards while making music participation available to all? Should music educators concentrate their efforts on those persons who display the ability and the desire to produce fine music (on the theory that, if this is not done, musical standards would suffer because there would be no examples set)? Would it be more advantageous to train the entire people as best we can, in the contention that even a partly enlightened public will inspire the artists among it to do their best—thus raising the standards of all?

Musical Literacy for All

The experience of musical participation, even in superficial amounts, does a great deal to offset prejudices

against music education which spring from a lack of familiarity with it just as they do in any other field of human endeavor. Standards in music begin to grow with the acquisition of taste, and taste begins with familiarity. It has been observed that those who participate in the hearing and performance of music seem to acquire more distinct preferences and discriminating desires concerning their own playing and listening standards.

If we are to become and remain a nation of music lovers—one in which the standards of music are held high—we need to recognize music as a language which everyone is capable of learning; not only to hear, but to read—and even to write. Just as in any other language, there will be those who will not use it well and those who understand only its more obvious communications; but total musical literacy (at least to spelling out loud) will provide a sympathetic audience for the artist—who in turn will be inspired to his best efforts.

Aside from the question of relative degrees of discrimination, the question of motivation is closely allied with excellence. We respond favorably to those things which we do

In all ages, Music flourishes most when it becomes the domain of every man. Is our present-day insistence on individual excellence driving Music back into the Ivory Tower?

well, whether it be performing, listening, or evaluating. Active musical participation is in itself valuable as an emotional outlet; and it is therefore an opportune music educator who takes the wish for music in whatever form and on whatever level he finds it and encourages its full expression. He is then in a position to assist the individual to a more discriminate musical enjoyment.

Education Raises Standards

Music as an art can only thrive where it enters into the daily experiences of all the people. Throughout history the periods of musical effulgence—the times of greatest productivity on the part of both composers and performers—have been periods when the common people sang the current opera tunes at their work, and social gatherings were not complete without their serious instrumental music. Whenever music and the majority of the people have gone their separate ways, there have been a few distinguished musical names—but not a productive art.

Perhaps high standards of musicianship and performance can come only if the whole people are given a fundamental music education. This might tend to eliminate automatically inferior music standards. It would seem then that the task of the music educator is to first: give to all a fundamental musical knowledge, and second: to insure musical growth by providing for the advancement of those who, by ability and inclination, can best benefit by special help. Perhaps his willingness to do both of these things through an expenditure of time and energy is the distinguishing characteristic of a music educator.



The symphonic band at the Northwest Missouri State Teachers College, under the direction of Mr. Robb, maintains a high standard of performance and musicianship.

How Shall We Teach Clarinet TONE

By *Donald B. Norton*

Director of Instrumental Music
Patterson Park High School
Baltimore, Maryland

● HOW MANY TIMES HAVE YOU, as an instrumental music teacher, wondered just what kind of a clarinet tone was the most desirable to teach to your students? You knew that you wanted to develop a "good tone" in your clarinets but what constitutes a "good tone" and how many types of "good tones" are there? Perhaps I should have entitled my article the most *practical* type of clarinet tone to teach to school clarinetists.

There are, in my opinion, three basically good types of clarinet tone and they can be taught to any average school musician by a competent teacher. I should like to enumerate three types of clarinet tone quality at the same time stating their advantages and disadvantages and the mechanical details involved in producing the various types.

The French Tone

The French Tone is a thin, ethereal, slightly reedy type of tone with a very controlled vibrato used with much discretion. The quality is excellent for symphony orchestra work as the tone is "cutting" enough to come through on solo passages and yet light enough to blend especially well with the flutes and oboes. Perhaps one of the finest examples of the French tone we can hear in the United States is Mr. Augustine Duquesne, solo clarinet of the N.B.C. Symphony Orchestra.

In order to teach such a tone it is necessary for the student to use a medium long but close faced mouthpiece. The reeds should be on the soft side to allow for a controlled pulsation or vibrato in certain leading tones or climaxes in a phrase.

For band playing this type of tone is definitely limited and does not have

the blending qualities necessary to make it go well with the brasses.

A person playing with the French tone limits himself to being a "specialist," i.e. an orchestra player. The upper teeth are very rarely ever placed on the top of the mouthpiece in this style of playing thus limiting the player's endurance in band and at the same time impairing the intonation of the high register.



Donald B. Norton is a native of Michigan, having been born in Ludington. Mr. Norton grew up and was educated in the public schools of this city. During his student days he was solo clarinetist of his high school band and played in several State and National contests. During his high school career he spent three summers at the National Music Camp at Interlochen, Mich., where was a member of the National High School Band and Orchestra.

Upon graduation from high school, he attended Western Michigan College of Education, and was graduated with a bachelor of science degree in music and education. He has also done work with the University of Michigan, Illinois State Normal College and the Royal College of Music, London, England.

His clarinet teachers have been Emil Schmachtenberg of the Cincinnati Symphony Orchestra and Gabriel Tose, Chicago Civic Opera Orchestra. He has played under such conductors as Walter Damrosch, Jose Iturbi, Vladimir Bakelainikoff and Dr. Howard Hansen. He is at present director of band and orchestra at Patterson Park High School, Baltimore, Maryland.



The German Tone

From this type of tone quality we probably came by the expression, "it sounds as if he were playing in a rain barrel." The German school of clarinet playing has always used a big, round, yet slightly reedy, hollow-sounding tone.

In order to produce this type of tone quality one must have a long and very open faced mouthpiece. The reeds should be quite stiff. The top teeth are always placed on the mouthpiece.

The openness of the mouthpiece makes it quite difficult to control for the average boy or girl of school age, especially if the embouchure is not strongly developed. A teacher is much further ahead in teaching this tone quality if he begins first with a medium open facing, using moderately stiff reeds and then changes mouthpieces after a year or so. The student's embouchure is then partially strengthened and he is more able to control the open facing and the stiff reeds.

This large, round, hollow tone quality is fine for band playing and the low register sounds especially good in unison passages so common to band arrangements. This same tone quality is good for orchestra playing although it does not have quite the sparkle and the dramatic qualities the French tone does. Listen to Robert Lindemann, solo clarinet of the Chicago Symphony, for the perfect example of German tone. This type of tone blends especially well with the bassoons, horns and brasses.

The American Tone

Out of the French and German tone there has developed in the United States in the past thirty years a type

The clarinet speaks in three languages, including American. Here an authority on tone production tells you how it's done

of clarinet tone we shall have to call the "American tone." This quality of tone is not as thin as the French and not as large and hollow as the German tone. It is never produced with any vibrato and it seems to be a combination of the two European schools of playing. I believe it is the ideal tone and by far the most practical to use and to teach.

The mouthpiece used in developing such a tone is a medium long, medium open facing. The reeds should be of medium strength and the top teeth are placed on the mouthpiece.

In orchestra playing the American tone has the advantage over the French in that it is thicker and, consequently, sounds much fuller and the carrying power is greater. At the same time it is not so thick that it tends to give the effect of logieness that the German tone sometimes tends to do. The American tone is more suited to blend with all of the other woodwinds and the brasses. This in itself is very significant.

For band playing this type of tone is ideal. It is "light" enough for a good rapid staccato and yet heavy enough for real solidity of tone that the band sometimes requires. A player using this tone should find no difficulties in being a good all-around clarinetist yet, at the same time, well grounded enough to become a specialized orchestra player if required. Listen to any young American trained clarinetist in any of our major orchestras and you will find the European influence, yet truly an American tone has evolved from the blending of the two schools.

Tone can be taught to students by

a teacher who is familiar with the various schools of playing and who has formulated the type of tone desired in his mind before attempting to teach it. If a teacher has done this and, at the same time, understands the mechanical details that assist in producing the desired results we shall

have many more fine performers on the clarinet. Many excellent high school players never practice for any specific tone quality until they go to a conservatory because their teachers had not known enough about tone to be able to assist them in its development.

The French Horn Hits the Dance Band

The French Horn is becoming increasingly popular in dance orchestras everywhere. Many of the leading dance orchestras are adding the instrument to their organization . . . and gaining distinctive and pleasing tone color.

The French Horn is being used in dance work as lead over trombone . . . with trumpets . . . as solo . . . and in obligato to voice and instruments. It is a joining tone between brass and reeds.

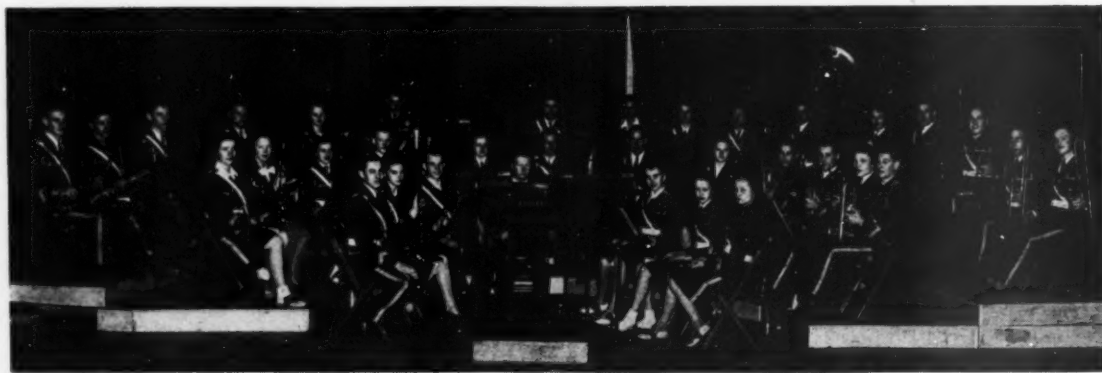
The French Horn lends an effective tone quality all its own . . . rich, mellow, romantic, grandiose, mysterious, haunting.

More and more name bands are employing the French Horn. Among them are The Glenn Miller Orchestra with Tex Benke (Johnny Graas is the featured French Hornist on this band—formerly with the Cleveland Sym-

phony Orchestra)—Paul Whiteman—Benny Goodman—Elliot Lawrence—Boyd Rayburn—Mark Warno—Claude Thornhill (who uses 2 French Horns). Vincent Lopez has used the French Horn since back in the twenties.

The French Horn, of course, has always been an integral part of the symphony orchestra . . . and French Horn passages are among the most beautiful written in all music. This instrument is basic, also, in military bands, school bands, as well as in theatre, broadcasting station and movie orchestras.

Music schools everywhere are stressing French Horn classes. Students looking ahead to a professional career in music can anticipate a bright future where skill on the French Horn will be well rewarded in swing work, symphonic—or both.



The Senior High School of Ellensburg, Washington, specializes in outstanding musical groups, chief of which is their excellent band shown above. Edwin Yrkola is the new director at Ellensburg, and he is doing a magnificent year-round job of promoting music in the city schools. Ensembles and swing band work figure prominently in the program, and in the summer the high school bands form the nucleus of the Ellensburg Rodeo Band, which present a series of concerts and plays for the city's annual rodeo.

Pertinent Points for Successful BAND Conducting

by *C. Wallace Gould*

Director, Department of Music
Southern State Normal School
Springfield, South Dakota

● THE DIRECTOR who stands in front of a band and by means of wild frenzied gesticulations with a baton attempts to coax or intimidate the players under his direction into submission to his temperamental will, does not necessarily by all this pseudo-gymnastic activity reveal that he, and he alone, is the world's greatest conductor.

Were great conductors invariably revealed by such practices, many of the leading name dance band directors of our day could rest in the assurance of immortality and such recognized truly great symphonic directors as Toscanini and Koussevitzky would be better off if they would retire from public service and spend their remaining days vigorously playing hopscotch or blindman's buff.

One of the greatest directors it has been the privilege of this writer to observe in action, a man who is today in charge of one of the largest symphonic band organizations in the United States, directs with utmost simplicity and economy of movement and at the same time his direction is ever purposeful and highly efficient. The late John Philip Sousa directed his own stirring marches with almost no baton movement, and yet the men under him seemed to know at all times what he wanted—at least so one would judge by the results achieved.

More Than a "Time Beater"

On the other hand, the individual who has learned in some teacher's

conducting class that quadruple meter is directed with a baton, *down, left, right, up*, and that triple meter is *down, right, up*, and attempts to carry out these movements at all times meticulously and with scrupulous economy of additional movement, has, nevertheless, not learned all that there is to the art of wielding a baton. He may know perfectly at all times the right movement to make in a given situation and yet lack those very qualities which a great director must have in order to endear himself to his players and to thereby establish a *rapprochement* with them, the latter of which is as essential a thing as a knowledge of the fundamental beats.

It does not take the average high school band player long to detect whether a director is merely a time beater or a leader in the fullest sense of the word. Once having sized him up and having arrived at an evaluation of his qualities of leadership, the chances are ten to one that he will give forth only as much effort as is demanded of him—which will probably be his very best for the one whom he loves and respects and not too much for the director whom he senses lacks friendliness or fundamental musicianship.

The successful director does not rely on "mugging" and muscle to achieve his effects.

Friendliness is an asset for the neophyte conductor . . . confidence and experience are indispensable.

What Makes a Director?

If I were to list the qualities essential to a successful band director in the order of their importance I believe that my list would be somewhat as follows: 1. Warm-hearted friendliness; 2. Impartial fairness; 3. Strictness in discipline; 4. Fundamental musicianship; 5. Command of baton technique; 6. Organizational ability. Probably points four and five should be listed as skills rather than qualities.

Genuine interest in the welfare of the players under one's command and a sincere joy in having a part in guiding them through the necessary procedures which go into building up a well functioning band organization would seem to me to be the fulfillment of point one listed previously, namely *Warm-hearted friendliness*. Unaffected affection for others focusing especially upon those under one's guidance has, in the experience of this writer, been a most successful and potent means of breaking down resistance to any innovations which he has felt wise to put into practice in his handling of a new band group. When students are convinced that a director is their friend—not, of course, in the chummy or too familiar sense—they will usually willingly follow his leadership, no matter how far away he may lead them from the practices of his predecessor in the post of band director.

Second only to friendliness in importance I have placed *Impartial fairness*. Students do not usually resent being reprimanded sharply and even severely at times, when necessary, if they are convinced that the director plays no favorites and has every intention at all times of treating all alike. A director who blithely bounces from his organization a poor player who has been recalcitrant, and at the

same time condones or tolerates a good player who has been equally obnoxious, soon loses the respect of his subordinates.

By *Strictness in discipline* it is not meant that the director should be hard as nails, unforgiving of the faults of his players, and unyielding to the demands of common sense. Without discipline no organization can long survive, but the most effectual discipline is kindly and persuasive in its government, causing all those subject to it to see its reasonableness and the eventual wisdom of conforming to its pattern. The best disciplinarian is usually the individual who is the best self-disciplined. Weakness in handling others very often connotes weakness in one's own self-control.

The Piano Is Your Pal

Fundamental musicianship is, of course, essential to the successful band director. A basic command of harmony, counterpoint, instrumentation, etc., makes for a more thorough grasp of the intricate mechanism of the modern band and the music it must play. As a pianist, I would by all means urge each and every director to gain some command of the piano and the more the better. Conductor's scores are usually more readily read by pianists and all the instruments seem to fit into the scheme of things more logically when the director has a pianistic comprehension of music.

Much as one learns to swim by swimming, likewise so have most successful band directors mastered a technique of the baton by actual directing. The best manner of handling an up-beat, of indicating a crescendo, of bringing a hold into effect, these are things that most directors have had to learn by observation of other directors and through experience. The fundamental beats can, of course, be easily mastered but self confidence is usually gained through maturity. I have taught many students the fundamental technique of the baton, but I have observed that most of them have learned the most through actual performing experience.

Organization Means Success

Finally, a director must be capable of handling the many details that go into keeping a large organization functioning smoothly; in other words he must have *Organization ability*. Instruments and music must be looked after, seating and lighting arranged for. Uniforms must be issued properly, attendance records have to be kept. Of course the director can delegate many duties to student subordinates but, nevertheless, he must

hold at all times the final "say-so" in regard to important decisions. Here is where his tact and common sense are most important factors. If his own decisions are faltering or anything less than firm, his subordinates cannot be expected to exercise decisiveness in their judgments or actions. On the other hand, if those under him are convinced that his word is law and that he will back them up in their reasonable exercise of authority, they will more probably exercise greater wisdom in their movements and a more successful organization will be thus achieved.

To be a highly efficient and successful band director one hundred per cent of the time, just as to be a

leader of men in many other fields, is a man sized job. But if a man has the requisite training in musicianship and has a genuine love and enthusiasm for his work and for working with people, I am convinced that most of the other qualities essential to success can be gained through experience and patience. Certain it is that there is still plenty of room for first class band leaders. The public, school authorities, and students are eager to have them. Let's you and I, each of us, determine now to make ourselves the best band directors this country has ever seen. If we do, I wouldn't be surprised if we were in big demand next fall when better jobs are opening up.

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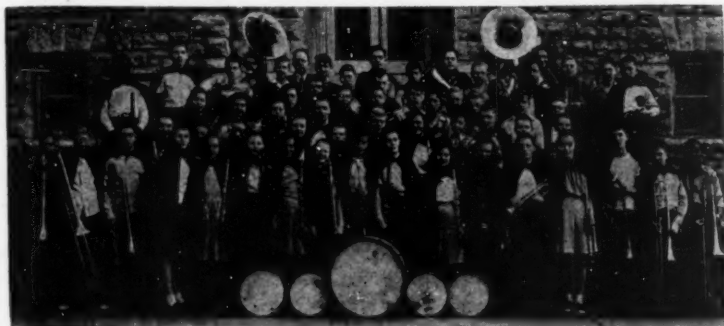
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Music Is More Fun Than a Circus to Kansas Band



An outstanding organization of Lawrence, Kansas, is the Junior High School Band under the direction of J. J. Weigand, who has the added task of editing the Kansas Music Review. This excellent band of sixty-five young musicians undertook the difficult job of performing as a circus band at the school's annual circus held last spring. They are already becoming proficient in their routines for the marching season this year, and their number one ambition is to raise some money for new uniforms.

Nebraska West Pointers Can Turn on the Heat

West Point, Nebraska—The activities of the West Point Cadet Band of the high school in this city provided plenty of excitement during the summer and have already highlighted a number of events on the early fall community program. The band, in their flashy red and white uniforms, lent color and musicianship to fairs and stock shows during the summer, including an appearance at the State Fair at Lincoln. They also staged impressive demonstrations of marching and playing at the Labor Day celebration in Pender, the Dodge County Fair at Scribner, and the Legion Celebration at Bancroft.

The West Point band is under the direction of Guy A. Swanson, who directed bands at Seward, Nebr., last year. Mr. Swanson reports that northeast Nebraska is the hottest section of the state—for bands.

University of Wichita Expands Music Faculty

Wichita, Kansas—New appointments to the music faculty were announced recently by Walter Duerksen, chairman of the music department. The expanded faculty includes some well-known names in the music education field and is in line with the university's policy of adjusting to the vastly increased enrollments experienced by all higher education facilities.

Enrollment in the University's music department represents an increase of more than 200% this year. Plans and specifications for a new two story music building have been drawn up and will be carried out as soon as materials are available.

The new faculty members added to the music staff include: Orlen Dalley, Professor of Musicology, formerly of the University of Wisconsin and Kansas State

College; Robert Bays, Instructor of French horn; James Kerr, Director of Bands; Edna Mae Stone, Instructor of Voice; Gordon Terwilliger, Instructor of Piano; Tennie M. Dyer, Instructor in Piano; Gretchen Dalley, Instructor of Cello and String Bass; Dorothy F. Terwilliger, Instructor of Flute; and David Robertson, Assistant Professor of Violin and Director of Symphony and String Ensembles, formerly of Hendrick's College, the Arkansas State Symphony, and the New York Philharmonic.

Dell Rapids, South Dakota—Spanking new uniforms are being proudly worn by the 50-piece high school band of this city. The band, which is under the direction of Ardis Brammer, sponsored a carnival recently which made the purchase possible.

Brand New Texas Band Makes Gridiron Debut

Atlanta, Texas—The Atlanta School and Municipal Band, which was organized as recently as last spring, made their debut before a football throng on September 12th. Led by Drum Major Biddy Cook the 45 bandmen stepped out in colorful new maroon and white uniforms and were roundly applauded by the spectators. Thomas Lavin, former director of the Hope and Paragould, Ark., bands and the Alva, Okla., band, is the director of this new and up-and-coming Atlanta band.

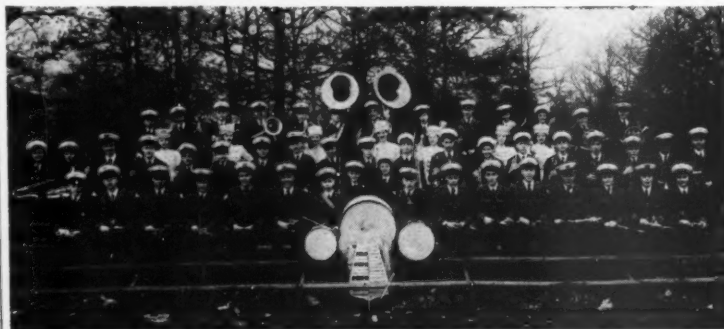
Concert by New York Band Honors Former Director

Dansville, New York—The Genesee Valley Concert Band, under the direction of Harry McGraw, paid a musical tribute to their former director and founder of the band in a memorial concert held here recently. The program was dedicated to Alonzo D. Jenks, who organized the band in 1912 and carried on as its director for thirty years. Drawing its players from the towns and villages of the Genesee Valley, the band was revived recently and is making a distinct contribution to musical development in the area.

Ten Thousand Hear Bands at Nebraska Fall Festival

Fairbury, Nebraska—Alaska, 22 Nebraska counties, and 18 states made up an estimated crowd of 10,000 at the Fairbury municipal band's 12th annual fall festival at the city park auditorium. Municipal bands from neighboring towns and Washington and Marysville, Kansas, gave a 30 minute afternoon concert. The evening concert was composed of a massed band of 275 musicians from bands attending the festival.

Royal Oak, Michigan, Has a Band Fit for a King



In the hustling suburban community of Royal Oak outside of Detroit, Mich., the Royal Oak High School Band is eagerly anticipating the coming athletic and concert season. With Bandmaster Worthy John Denman starting his 19th year on the podium, the band is looking forward to a most active and successful year. One of the annual events enjoyed most by the band personnel is the trip to Detroit where each year they are invited to entertain at half-time for the Detroit-Green Bay Packers game held at Briggs Stadium. There are fifty-six members in this band.

French Ministry Announces International Contest

Paris, France—The French Ministry of National Education has announced an International Piano and Violin Contest to be held in Paris in December, 1946. The contest, known as the Marguerite Long-Jacques Thibaud Contest, is held every three years with the idea of acclaiming exceptionally talented young people. In addition to a money prize, the winners are assured of engagements with the largest symphony orchestras in Europe, which means an opportunity of starting on an international career.

Because of the interruption caused by the war, the age limit for the present contest has been raised to 35. The contest will consist of a preliminary session to be held on November 29 (Violin) and November 30 (Piano), and two final sessions, open to the public, on December 2 and 3 (Violin) and December 4 and 5 (Piano).

Persons interested in entering this contest should write to: Secretary, Prix Marguerite Long-Jacques Thibaud, 30, Boulevard des Italiens, Paris, France, enclosing: (a) a certificate from their school or teacher, (b) an official statement concerning their age and nationality, and (c) a list of works which the candidate wishes to present in addition to those on the program. Upon receipt of the above documents, candidates will receive a card admitting them to the preliminary contests. A copy of the official pamphlet giving further details may be obtained by writing to the Secretary at the address mentioned above.

Brevard Music Festival to Become Annual Event

Brevard, North Carolina — The first Brevard Music Festival, held here during the summer, proved to be both a musical and financial success and was heard by throngs of music lovers. A series of four concerts highlighted the festival, featuring outstanding artists from the concert and opera fields supported by a symphony orchestra whose players were recruited mainly from nearby colleges and universities.

James Christian Pfohl, musical director of the program and head of the Transylvania Camp, scene of the festival, was acclaimed by the local press and citizenry

Fiddles Come to the Fore in Ohio Orchestra



Not just another orchestra but an organization which has grown steadily in musicianship and ability is the Grove City High School Orchestra of Grove City, Ohio. Under the direction of Richard L. Harris this group performed splendidly last year and promises to be in the forefront of community and school events during the coming season. The school also boasts an excellent band and choral organization.

for his work in bringing to that part of the South a music festival comparable to the famous Berkshire Festival of New England. Mrs. Henry N. Carrier, president of the Festival Association, came in for much praise also for her efforts in bringing about the success of the event. The enthusiastic reception accorded the program has assured the continuance of the festival as an annual event.

Famous Music Manuscripts Given Library of Congress

Washington, D. C.—Two noted musical manuscripts have been added to the Library of Congress. They are the famous piano-orchestra arrangement of *Rhapsody in Blue* by Ferde Grofé, and the literary and musical manuscripts of *Ballad for Americans*, by John LaTouche and Earl Hawley Robinson.

Mr. Grofé, whose arrangement of Gershwin's famous rhapsody was first played in 1924, is called by many the originator

of the modern school of jazz arrangement. In presenting the original manuscript to the Congressional librarian he remarked that the work, so much acclaimed by the American people, "belongs to them and rightfully should be in the national center of the people's culture."

Ballad for Americans, which was introduced to the public in 1939 by Paul Robeson, noted Negro bass, became a rallying song for the nation immediately before, and during the early years of the second World War. In the words of the authors, it represents a pamphlet for democracy, set to music.

Monmouth, Illinois—Monmouth College recently announced their Fourth Annual Psalm Tune Competition, open to all composers. A prize of one hundred dollars is offered by the college for the best setting of a prescribed metrical version of Psalm 121, in fourpart harmony for congregational singing. The contest closes on February 23, 1947.

October Is "Tune-Up" Time for Members of Scottsbluff, Nebraska Band



Again pointing toward another banner year, the Scottsbluff, Nebraska, high school band began tuning up early this fall under the baton of Director James Johnson. Their 1946 organization, shown above, is well remembered for their outstanding performance during the annual Spring Concert, when they demonstrated real band musicianship in rendering a number of symphonic selections under the direction of guest conductor Donald Lentz, University of Nebraska band director, and an outstanding flute soloist.

ANNUAL BAND FESTIVAL RATES "TOPS" WITH THE BUCKEYE COLLEGES

● Band leaders and school musicians can get together and cooperate for an undertaking that is of mutual benefit to them.

This fact is proven year after year when the Ohio Intercollegiate Band Festival gathers together band leaders and their students from colleges and universities throughout the Buckeye state.

Established in 1929, the festival has been held ten times since then at various institutions in Ohio and was climaxed this year at Kent State University when eleven schools formed an aggregation of 115 pieces for a two day festival.

Each year one of the nation's outstanding band leaders is invited to lead the all-star band in its annual concert. This year Raymond F. Dvorak, director of the University of Wisconsin Bands, was chosen as the guest conductor.

The festival attempts to fulfill three main objectives according to Prof. Roy D. Metcalf, director of bands at Kent State University and chairman of the Ohio Intercollegiate Band Association.

"We want to give the students a better musical experience than they can possibly get by playing in their own college band. The opportunity to play in a large, well balanced band which can play more difficult numbers than their own school band gives them that experience," Metcalf says.

"Secondly, a festival of this type gives directors the chance to get better acquainted, improve their work, and exchange ideas with other men of their profession.

"Our third aim is to give the students and directors an opportunity to work with an outstanding band director who is invited each year to mold the band into shape and lead it in a concert on the last night of the festival," he added.

That the festival has succeeded in accomplishing its aims is evident from its 12-year achievement record, according to Metcalf.

Started in '29

In 1929 Band Director Arthur Williams of Oberlin College invited Ohio bands to participate in an athletic event and the idea of combining musicians from all the schools into one band for an annual festival was born.

The combined band idea went into effect in 1934 when Harold Bachman of the University of Chicago was selected to direct the first all-Ohio concert group at a festival held on the Baldwin-Wallace College campus.

by Michael Radock
Kent State University
Kent, Ohio

Since then guest conductors have included Austin Harding, University of Illinois; William Revelli, University of Michigan; Harold Lockwood, University of Pittsburgh; Eugene Weigel, Ohio State University; Clifford Bainum, Northwestern University; Gerald Prescott, University of Minnesota; Richard Goldman, noted New York City director; Joseph Maddy, Interlochen Music Camp of Michigan; and Raymond Dvorak of the University of Wisconsin.

A New Host Yearly

Location of the festivals also changes from year to year. Host schools have included Baldwin-Wallace, 1934; Western Reserve University, 1935; Oberlin College, 1936; Muskingum, 1937; Kent State, 1938; Baldwin-Wallace, 1940; Bowling Green, 1941; Oberlin, 1942 and 1945; and Kent State University, 1946.

The host school is responsible for the management of the festival and usually sends out invitations to all Ohio colleges and universities four months prior to the meeting. According to Professor Metcalf, no definite date is set on the invitations, but a choice is offered so that all schools may have a voice in its selection.

The unique festival idea has also been used for orchestras in the past and will probably be resumed next year after a 6-year wartime layoff. Kent State was host for the first Ohio Intercollegiate Orchestra festival in 1934 when Dr. Howard Hanson, director of the Eastman school of music served as guest conductor.

Henry Hadley, well-known American composer and conductor, directed the 1935 festival at the Dana Music Institute in Warren; Eric DeLamater, associate conductor of the Chicago Symphony, presided at Capitol University in 1936; Guy Frasier Harrison, conductor of the Rochester Symphony, performed in 1937 at Baldwin-Wallace; and Rudolph Ringwald, associate director of the Cleveland Symphony, had the baton at the last festival in 1940.

Whether the participants are bandmen and their conductors or orchestra members and their directors, the cooperative venture is profitable and enjoyable for all. Raymond F. Dvorak, guest conduct-

or at this year's band festival, expressed great pleasure with results of the performance.

"Only one who is invited to conduct this group of young people can appreciate the joy of assimilating intelligent musicians into a fine ensemble in so short a time," Dvorak said.



Prof. Roy D. Metcalf, Director of Bands at Kent State University, host to the 1946 Ohio Inter-Collegiate Band Festival which was held at Kent.

The Ohio Intercollegiate Band Festival is a distinct undertaking in that unlike many festivals, satisfying musical results are obtained.

"The fact that it was possible to play a pretentious program of band compositions in a few short rehearsals is a credit to the bandmen who through their intelligence and musical training received in their respective units made it possible to achieve a fine performance," the guest conductor declared.

"Many things about this festival stand out. First of all there is solid musicianship throughout the entire organization, and thanks to careful planning this year, the instrumentation was well balanced and the parts were assigned to the players in such a manner as to make the organization sound as a band should sound."

Orchids for Organization

Mr. Dvorak was not alone in his enjoyment and praise of the merits of the idea of combining the musicians of a state into one band annually for a festival and concert. Participating directors and student musicians of Akron University, Bowling Green State University, Baldwin-Wallace, Kent State, Muskingum, Oberlin, Otterbein, Ohio Wesleyan, Wooster, Wittenberg, and Youngstown expressed enthusiastic approval of the organization.

Only one complaint made its appearance during this year's festival and it was not a complaint in the true sense of the

(Please turn next page)



Established in 1929 the Ohio Intercollegiate Band Festival has been held ten times with ever increasing success. At the 1946 festival eleven schools cooperated to form a concert band of 115 pieces, with Raymond F. Dvorak of the University of Wisconsin acting as guest conductor.

"SINGIN' ON THE MOUNTAIN" REVIVES AMERICAN FOLK MUSIC

Carolina Highlanders Sing and Play Granpappy's Music

Linville, N. C.—"Singing conventions" are conspicuous features of social and religious life in the South today, as they always have been. In these conventions, thousands of rural people come together for an all-day session of music, most of it gospel hymns. Dinner is "on the grounds," which means picnic style. Families always bring more than they can eat, so there is plenty for everyone.

One of the most interesting of these sessions is the annual "Singing on the Mountain," which for 22 years has been held on a rolling meadow at the foot of ancient Grandfather Mountain, near Linville, N. C.

This year over 20,000 people gathered for the sing, which is chairmaned by moustachioed farmer Joe Hartley. For months, singing classes, the products of "song masters" who will thrive in the rural South, look forward to the event, rehearsing their favorite numbers. At the



Fiddlin' and strummin' a mountain hymn are Shener Benfield, and his daughter Ola from Newland, N. C. The best musical talent of the highlands of three states appears at the sing to perform for audiences of twenty thousand or more people.



Elder songstress at the "Singing on the Mountain" was Aunty Becky Tester from Sugar Grove, N. C. In spite of her 91 years she joined in with the rest in singing the old religious favorites of the Carolina highlanders.

Sing they perform to their greatest audience. Scores of such classes, with their proud "professors" were on hand. There were duets, trios, quartets, choirs, all singing and playing the old-time mountain songs for their friends and neighbors. They came from all around—North Carolina, Tennessee, Virginia, Kentucky, Georgia. And to hear them came the people of this great Appalachian region—in shiny automobiles, in trucks, wagons, buggies, ox carts and on horseback.

It is always more than a Sing, however. Highlanders who had drifted off to the cities came back in slick cars to mingle with aunts, uncles and cousins and to open their ears to the tunes they heard long ago. Once more they saw the "singing masters," those musical professors of the backwoods, with their tuning forks, lead groups in singing, with the predominant note the high nasal harmony of rural gospel singing.

And in the middle of the day, great hampers of food were put out, and over fried chicken and country ham and lemonade the participants rediscovered old friends and neighbors and kinfolk who sometimes never see each other except at the big Singing on the Mountain.

St. Cloud, Minnesota—October finds Arthur L. Phillips at the East Texas State Teachers College at Commerce, Texas, as Director of the College Band, in charge of the Dance Orchestra, teacher of a course in band organization, methods and materials, and a class in Wind Instrument Techniques.

Great Falls, Montana—The first meeting of the school year of the Montana Education Association will be held in Great Falls this month and will include a demonstration of French horn teaching programs by Mr. Phil Cox, music director of the Big Sandy, Mont., schools and SCHOOL MUSICIAN French horn columnist.



The little Hull twins from Morganton, N. C., give out with "You've Got to Live Your Religion Every Day," during the annual "Singing on the Mountain" near Linville, North Carolina.

Intercollegiate Festival

(Continued from page 21)

word. Student participants declared that they liked what they received and wanted more of the same. They requested that the festival be lengthened to permit time for two concerts instead of the one now given as a climax to the two day activities.

With this spirit, efficient management by the host school, and the will to cooperate by all participants, school musicians and their directors will continue to combine their efforts to get better experience by playing in the large festival band, exchanging ideas, and absorbing the knowledge of America's leading band directors.

Might Prove Embarrassing!

Grand Island, Nebraska—The problem of shortages has hit Senior high school bandmen and their director, W. J. Evans, but hard! Placing his order for new uniforms months in advance, last February to be exact, Director Evans thought he could expect their arrival come Sept. But the manufacturer saw it differently and unless a sudden appearance by the needed materials is made, Evans and his disappointed musicians will play band host during the Harvest of Harmony Celebration—30 sans uniforms and 40 without.

Flash—

Address Your Letters to the
School Musician News Room

By Muriel Hewitt

Dubuque, Iowa—Stan Barrows, new Director of the high school band and orchestra, made his debut at the football game on September 13.

Fremont, Nebraska—Samuel F. Thomas, Director of instrumental music at Omaha North high school, has been appointed vice-president in charge of the Nebraska Music Educators association by Walter Olsen, president.

Madison, South Dakota—Lake county's 4-H band, under the direction of Algite Faris, is planning a series of concerts. Hopes are high for uniforms for the 70-piece organization; the fund lacks \$550.

Elmhurst, Illinois—Maurice Macdow, former Director of instrumental music at York High School, is making rapid progress with his excellent group at North Texas State, Denton, Texas.

McCook, Nebraska—Imperial high school band practice sessions have had a roll-call of 40 to date. Instructor Robert Garretson sees great promise in the ambitious group. Mary Anne Dettman serves again as drum majorette.

High Point, North Carolina—After having been released from the armed forces, Robin F. Gatwood has returned to the position he held in prewar days, that of Music Director.

Scotts, Nebraska—The 45-piece high school band, led by Director Ward Pscherer, provided the music for the Howard County Fair at St. Paul.

Kirkland, Washington—Robert E. Huns-
low is the new high school band Director and teacher of band instruments.

Logan, Iowa—In the absence of their director Rev. O. S. Lincoln, the Beebeetown school band, under the management of the Beebeetown Band Mothers Club have continued their music activities and are advancing rapidly.

Fremont, Nebraska—Fourth, fifth and sixth grade students of the public schools are again offered free instruction on band and orchestra instruments. Instructors are Walter Olsen and Julia Shirek. Those interested are urged to apply immediately.

Wymore, Nebraska—The appearance of the high school band highlighted the musical program at the State Fair. R. C. Cummings directs the 45 expertly trained musicians.

Lyons, Nebraska—After several years of inactivity, the Lyons Community Orchestra will organize and furnish music, strictly on a non-profit basis, for various community celebrations. William Larson will direct.

Cairo, Georgia—With a starting registration of 50 band members, equipped with sufficient school owned instruments and much enthusiasm, Major William T. Verran and his high school musicians are "off to a flying start". Major Verran, formerly with the Georgia Military College, now heads the music department at Cairo.

What's the News?

Elementary Students Perform in New Orleans Concert, Demonstrate Results of Progressive Teaching Methods



An example of progressive educational methods was furnished last spring by the Instrumental Music Department of the New Orleans Public Schools, in their presentation of the Annual All-City Concert. Picked students from the city's elementary schools performed in a band and orchestra concert which thrilled a large and enthusiastic audience.

Representative of the various groups represented in the All-City Orchestra is the all-girl orchestra of the Eleanor McMain High School (top picture) under the direction of Mr. Carl L. Kirst, Sr. The string instructional program was inaugurated only recently in the New Orleans Schools, and none of the students performing in the All-City Elementary Orchestra (lower picture) had had more than six months of instruction. This string program is carried out by Mr. Rudolph C. Geoffroy, using class methods of instruction. The All-City Elementary Band (center picture) was under the overall direction of Mr. Louis J. Kistner, and consisted of 141 school musicians selected in competitive examinations. Mr. Rene A. Loupre, Jr., instrumental director of New Orleans schools and president of the L. M. E. A., was program director.

Colby Musicians Rank High in Kansas Music Circles



At the annual tractor show held at Colby, Kansas, recently the Colby High School Band acted as host to bands throughout northwest Kansas. This band is one of the leading organizations in the state. William Beck is the director of this fine group.

POCO POINT

JOHN
BY HARPHAM



PARDON ME—
MR. REEBLE, BUT
THAT ARRANGEMENT
OF OURS WAS,
SHALL WE SAY—
SOLID?



PURE CORN IS THE
WORD—JERRY—LET ME
RUN THROUGH THAT TRUMPET
PART FOR YOU—
GIVE ME THE FIRST FOUR
BARS—EVANGELINE



"I'LL NEVER FORGET HOW BROKEN-HEARTED MY MOTHER
WAS WHEN SHE FOUND OUT I'D BEEN PLAYING
RAG TIME.."



COME TO THINK OF IT,
JAZZ NEVER HURT ME—
BUT IF YOU'RE GOING TO PLAY
IT, YOU'D BETTER LEARN MORE
ABOUT IT.

SWING BAND REHEARSAL
TOMORROW NIGHT!



Strings

"The Strength of the Orchestra"

By Elizabeth A. H. Green

Music Education Department, Burton Tower,
University of Michigan, Ann Arbor, Mich.

Double Stops

The playing of Double Stops (two notes at once) is one of the inexhaustible sources of delight to the string player which the wind student is denied. Even the third-graders in school who study strings have double-stop ambitions and are excitedly gleeful when they are first permitted to try them.

Often times the older student finds himself confronted with double stops which are too difficult for his prowess simply because he has not had the opportunity to build up a preliminary double note technic. However, even if the double stops are somewhat challenging he can quickly build a fundamental technic if he will follow a few simple rules for practice which will be set forth momentarily.

First, may I say that in observing students attempting to play double stops for the first time there is, I find, one fundamental problem which almost invariably presents itself immediately for solution.

Let us suppose that a student has studied a year or more. We notice that on his first attempts to play double notes the usual result is a tone of very scratchy coarse quality. This, I believe, is unnecessary if the student understands clearly what he is attempting to do and how to avoid this scratchiness.

With this first attempt to play the double notes the student seems to grip his bow tightly and to try to press very hard on the strings to make both strings sound. This is a common approach and one that is wrong.

Now, instead, try thinking of it this way. If we play a long bow on the A string alone, we notice the line or plane in which the arm and bow must travel to stay clearly on the one string. This is called by some pedagogues the A string level of the bow. (See diagram I.)

If we play the D string we find the arm and bow at another level. In seeking to locate these levels we try to have the bow traveling on the very center of the level, equidistant from the strings on either side of the one being played.

Let us suppose, next, that we wish to play the D and A strings simultaneously as a double stop. To do this easily and efficiently, the bow simply seeks a new level half way between the levels for the D or A individually. In other words, the bow must bisect the angle AXD in the diagram! If this is done accurately, it will not take any more pressure of the bow to play the two notes than it does for the execution of one by itself.

The scratchy tone of the novice in his first double-stop attempts is not due usually to too much pressure on both strings. It is due to the fact that the bow is not being drawn at the correct level to touch both strings simultaneously. Therefore the student, instead of seeking this correct level, begins to press the bow to make it sound the other string. Since the bow is not even touching the other string at the moment (for if it were, the other string would sound) all this extra pressure digs down into the string that is already sounding, thus making that string produce the scratchy, unpleasant quality.

To cure this, the student needs only to place his bow at the correct level and draw it down lightly and without wavering from this line and he will have produced his double notes clearly. As he wishes to develop more tone on these double stops, he may gradually add pressure and see that it is evenly distributed upon the two strings, keeping his tone flowing along with sufficient bow speed. He will thereby gradually approach his fine, rich forte on his double stops.

When artistry is attained in equalized dynamic change on the two double notes

as a pair for such passages as the following:



Example 2.

then the student may proceed to the building of individual tonal control for each note of the pair, so that one note may actually be played louder than the other, giving the audience the impression of a clear melody and a subordinate accompaniment. Such a passage might be the following from the Andante of the Second Sonata for violin alone by Bach.



Example 3.

In this passage, the melody (top voice here) must stand out clearly as such from the rhythmic accompaniment (lower notes) and must have a more solo-like quality than the top notes would receive in the former example (example 2).

Thus far we have stressed only the bowing problems of double stopping. So what about the left hand?

It is suggested that the student concentrate first on double stops where one note of the pair is an open string.

Make up your own studies like this:



Example 4.

Be sure to start both notes right together. Do not let one slide in after the other has started to sound. And then be sure that both notes continue to sound throughout the length of the bow stroke. In other words, locate the correct string level and then stay with it, don't waver as the bow is drawn downwards.

(Right here, I might mention that an excellent little book for this very thing is one called "Double Stops" written by Josephine Trott and published by the Boston Music Company. The first nine

(Please turn to page 39)

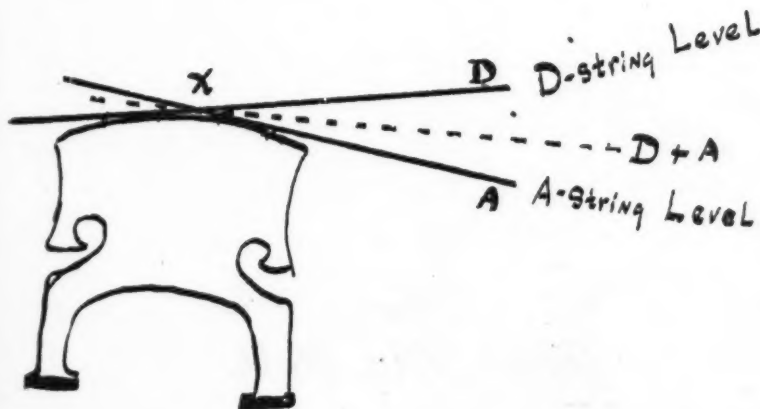


Diagram I

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Let Me Answer Your Flute Questions

Send them to Rex Elton Fair, Department of Music
University of Colorado, Boulder, Colorado

Flute Tones

Question: For many years I have played the flute; for many years as a profession, but for the past twenty just for the sake of diversion. During all this time I have never understood where the tone came from, what it is that produces it, and just why the pitch should change with the manipulation of the keys. I'm hoping that this question will appeal to you to the extent that you will feel justified in answering it through your column in *The SCHOOL MUSICIAN*. If not, I know that the details concerned would be such that to expect a personal reply would be expecting much too much. But, Mr. Fair, here's hoping. Maybe it will be of interest to you to know that it was about eight years ago that a friend brought me a copy of *The SCHOOL MUSICIAN* that he had picked up at the Lyon and Healy Music Co. in Chicago. He happened (while glancing through it) to see your column, and felt that I would be interested in it. Since that occasion, I have been a constant subscriber, and I

feel that the help that you are offering to our flute playing public is most valuable. Quite naturally I take sides with the Flute Column, but I know that the other instrumental columns are just as interesting to the various players, so I say to you, *SCHOOL MUSICIAN*, I hope that you will keep up the good work. It is now, always has been, and probably always will be, that such things are needed, if civilization is to continue to improve, or even to exist. *Dick Shaley, St. Louis, Mo.*

Reply to "Flute Tones" Question

The tones of the flute are produced by the vibration of the air-column within the flute tube, this air column being set in motion, and causing the necessary vibration by the breath or air stream escaping from between the lips. By blowing against the outer wall of the embouchure or "blow hole", this outer edge splits the air column into two parts. One (the lower part) goes directly into the flute, and the other (upper part) goes over the top, and might be spoken of as entirely wasted. If the entire air stream was directed into the flute, then the result would be no tone at all. To begin with, the air stream must be divided. Part of it must go directly into the flute embouchure, and part of it must go over the outer edge. In order to produce the most beautiful tone, as little air should be directed over the outer edge as is possible. It is true that the more air that goes over this outer edge, the higher the pitch, AND—the more breathy the tone. It is true too, that the more air that goes into the embouchure, the lower the pitch and less windy or "breathy" the tone. Consequently, a happy medium must be sought. While dwelling on this subject, here is something that you might do well to keep in mind. It has been the good fortune of your columnist to have had personal contact with most of the finest flutists in this world during his time, and many of them have directed the air column so directly into the flute, that it has been necessary to have their instruments made a millimeter (or so) shorter in order to bring their flutes up to pitch. Many times this has been done by merely making the head-joint that much shorter. Under ordinary and usual circumstances this does not impair the general intonation of the instrument.

This "blowing" so directly into the flute

embouchure is done so as to avoid the "breathiness" of tone. So far as the effects of "key manipulation" are concerned, this resolves itself into the old factual theory that "the longer the tube, the lower the pitch". As for instance: suppose that you play a low C with all keys closed. By so doing, you have a straight tube with no vents, just as the tube was made at the very beginning. When the low C key is raised or opened, the tube is shorter, consequently the tone D is sounded. When the D sharp key is opened the tube is again shortened. This same rule holds good as you play E, F, and so on, clear up the scale. The matter concerning the upper register has to do with "overtones" and if enough readers are interested, we might go into that sometime in the near future. However, there is this to be remembered. Those of you who are so interested as to have the desire to "follow through" on this subject, will do well to write the Department of Physics, Case School of Applied Science, Cleveland, Ohio, and ask for "The Flute and Flute Playing," or to The Macmillan Publishing Co., New York, N. Y., and ask for the book called "Science of Musical Sounds". Both of these books were written by the late Professor Dayton C. Miller, who for many years was at the head of the Department of Physics at the Case School of Applied Science.

Dr. Miller was very fond of the flute, and played it very well. One of my most highly esteemed letters is from him, and it was received after I had sent him a complimentary copy of my "Via Crucis". He was well informed as to the religious ceremonials of these interesting people, and was most complimentary in his review of my attempt to interpret their ceremonial through the flute solo. In this "Science of Musical Sounds" he has this to say about the flute: "The flute, in principle, is of the utmost simplicity. It consists of a cylindrical air-column a few inches in length, set into longitudinal vibration by blowing across a hole near the end of the tube which encloses the air-column. The holes in the body of the flute, with the keys and mechanism, serve only to control the effective length of the vibrating air-column. The flute has been developed to an acoustical and mechanical perfection perhaps not obtained by any other orchestral instrument, and certainly not by any other wood-wind instrument."

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About My Pals

Dear Friends:

For ten years I have been writing to you through this column of *The SCHOOL MUSICIAN*; AND—during these ten years

I have (through this column) made friends galore, whom otherwise I should never have known. It has been an inspiring experience, but tonight I am going



Rex Elton Fair gives way to "Daddy Rex" this month with a warm-hearted and inspiring introduction of Mrs. Fair and 12-year-old Yvonne—the "pals" of a great artist and teacher.

to rise to heights seldom attained by any columnist, and that: by writing about my two best pals, my wife and daughter. Here is a photo of them as they stood in front of our home just today. Now if you don't think that they are a lovely pair, then—Oh but you do, everyone does, AND—as coming from Daddy Rex, well they might. Mrs. Fair (Ferrie Ferree) has a B.A. degree from the University of Nebraska. Fact is, she was in one of my classes when I was teaching there. She is a pal of no uncertain qualities. As for instance: On a Wednesday she might give a program with me and during the course of that program she would play Handel, Bach or Mozart, or some accompaniment to lighter things, and do it after a fashion that pleases me and inspires me. Following these numbers she will give dramatic readings of such variety that it is astounding. Some of them are funny to the extent that she keeps the whole audience in an uproar, others of such a dramatic nature that she has her listeners fairly on their feet, and some that bring honest tears rolling down the cheek.

Following such an evening, I may feel the need of relaxation in the great out-of-doors, and if so, she will put on her "hiking clothes", boots and all, and come highwater, mud, hail or snow, when it is time for dinner she'll be right there with the best little old camp fire dinner that has ever decorated the table of any "campers-out". Upon returning to the city, maybe we are invited to a dance, and, Oh, Boys and Girls, how she can dance! Or maybe we find that we must entertain in our home, and that, real soon. Well, in that instance, all I need to do is to hurry to the grocery store, knowing that food, fun and entertainment will appear like magic, and that in the end it may be said, and will be said, "that a grand good time was had by all". And now for the daughter, Yvonne Ferree, God love her. She is beautiful and lovely beyond description,

always alert and of good cheer. She too does some dramatic readings that, once heard, are never forgotten. She plays the piano very well for a twelve-year-old, and does some interpretive dancing that oftentimes holds our friends spell bound. Often she takes part in our programs, and we've been told that we had better

"watch our step" if we don't want Yvonne to "steal the show." To sum it all up, gentle readers, life for me is simply wonderful, and I truly wish that it might go on just as it is, for millions of years to come. And this, my friends is signed NOT by Rex Elton Fair, but by "Daddy Rex".

PUBLICITY,

You Need It—Brother

(Begins on Page 8)

cert. This was long, including the entire program. This, correlated with the front cover of one of the leading weeklies, sharply focused the orchestra-choir concert in the public's eye.

Proviso Pageant, the school's weekly paper, also contributed much space to advertising the concert, climaxing a long story with a three-column cut of the string section of the orchestra on the Friday before the concert. This picture had not been used in any other publicity. The *Chicago Tribune* in its Metropolitan section on the Sunday of the concert carried an unusual "shot" of one of the piano soloists featured on the program.

Publicity Pays Off

Posters, with a picture of either the entire orchestra or the entire choir, were placed in all the merchants' windows along the busy thoroughfares

of Maywood, Melrose Park, Bellwood, and Forest Park, four of the principal villages comprising Proviso township. Ticket sales were handled by the choir and orchestra young people themselves, although no undue "pressure" was exerted to sell. More than one hundred dollars' worth of tickets (at 40c apiece) were sold at the door that Sunday afternoon.

Yes, organized publicity *does* help!

For the concert itself, Proviso is again fortunate in having an art department whose head is willing to create decorations to enhance the program, an Usher's Club to perform a courteous function of seating the audience, and a maintenance staff to adjust scenery and elevations—all these cooperate as a unit to produce a memorable concert.



Mr. Cox's new address at Big Sandy, Montana, is a community rich in band tradition, as evidenced by the above photo of one of the town's early bands. In 1939 the Big Sandy band traveled to Canada with expenses paid to perform for the King and Queen of England.

Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
Big Sandy, Montana, Public Schools

Unfair to Horns

School horns are once more in action, fascinating devils (the instruments, I mean)—left handed, other hand in the bell (I hope), tiny mouthpiece, gorgeous curvatures (the instrument, I mean). Yes, school horns are again on their way to becoming *cornetists*, and they will probably win first division solo contests for their *cornetistic* abilities.

"But Mr. Cox, we use *French Horns*" (single F, I'll bet)—"and we use *French Horn* method books" (push the valve, blow, and pray), "and we teach *French Horn* solos" (selected for their simplicity or challenge to *cornet* techniques—valves, fingering, slurring).

"And we use *French Horn* band and orchestra parts" (which will make good *mellophone* honkers out of your hornists), "so what else can we do?"

Folks, you've done your duty! But are you content to watch potentially thrilling instrumentalists go down the drain? Can't you weep for live boys and girls who sacrifice their potentialities serving time. at afterbeats, and who are forced to imitate louder, less aesthetic brasses. Shed also a tear for the instructor who will never thrill himself or his audiences with his *French Horn* section.

French Horns pay off when they are taught to be *French Horns* at all times. "Gee, didja hear those horns tear into that passage?"—should be your goal.

Mr. Cox can't be much more specific about what to do than he has for the past six years. But a bit of chin-music often gives the idea that the *French Horn* is a field in itself, deserving of the same individual "idiom" that *cornets* enjoy with their technical emphasis, that *clarinets* enjoy with their alternate fingerings, and *drums* with their wrist work and bounces.

Sure, you've stuck with single F horns, they're all you've got till you can locate B \flat horns. Sure, you're mopping up pages in a horn method book, but print has definite limitations in conveying an idea (witness this column); so, have your hornists regard their notes as an *a'capella* sight-singer must. Sure, there's not much "hornistic" material among horn solo literature printed, just have the players treat it somewhat dramatically, as a singing soloist with opera experience might handle it. Band and orchestra horn parts are just as you get them; the arranger read a book about horn, but he played *cornet*, etc., so blue pencil the parts thoroughly those written directions

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for accenting, bracing, muting, interpreting—and at what points to be sure the water is out of the pipes.

Well, these suggestions will accustom you directors and you hornists to energizing the horn work. A few weeks of this and you can talk "big" horn together.

"How to blow water out of tuning slide without getting a bath?" Insert one slide of the tuning slide and let the other slide point the breeze away from you. "How to make the finger levers feel more comfortable?" Set the screws holding the string to the valve, so valve-three will be lowest, then valve-two, leaving valve-one where it was.

"How to make the horn tone more 'sympathetic'?" Blow a tune on a tuba with mouthpiece removed; nice, big, round, tender sound—imitate this on horn, hold your lip something like tuba lip, or try this embouchure: Slip through a straw. Push the corners of the lips into the teeth with face muscles—hard! Now, blow.

"How to arrange some really possible horn solos?" Select a non-copyright piece that has either sentiment or guts, or both. Avoid "tear-jerkers" and "religious," unless you really enjoy them yourself. Keep the parts low enough for security (especially where you have to use your risky single F horns) and to save the lip. An occasional "flyer," or "diver" is O.K.—just to show it can be done, and same for stopped horn, only include them at musically obvious spots.

And bars out for breathing and draining of slides, and remember, continuous melody is monotonous on horn; let the accompanist have relief measures of melodic tune, while the horn rests or plays occasional harmonic lines. If there's time the symphonic movements like Cesar Franck, movement II, or Brahms I, movement II are good; or operatic portions Prelude to Tristan, Venusberg music (slow portion), Chorale from Meistersinger, Ballet Music from Faust (slow and moderate portions), "My Heart at Thy Sweet Voice"; or vocal compositions like "None But the Lonely Heart," and Grieg's "I Love Thee."

In tackling real solo stuff for horn, you will be joining a crusade against abuse of brasses proposed in The SCHOOL MUSICIAN by Henry Melnik in March 1940—the year your horn column started. (Dr. Melnik still uses mellophones—of course he is holding out for B \flat French Horns!) Even swing music is tackling real solo stuff for horn; juke boxes have been reported the last month or two wearing out the record that consists of a swing "horn concerto" with a faint male (?) vocal in the background, and an unappreciative sad-sax butting in here and there. (What is the name of that platter?)

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Drums

By John Paul Jones
Director, Department of Music
Northeastern State College,
Tahlequah, Oklahoma



Showmanship for Skinbeaters

At this time of the year, as happens many times, there arises the question of just what is good drumming. The occasion being the great mass of marching bands over the country during the fall football season. Drummers come into the band with lots of flash and showmanship, and the people go wild over their antics. Other drummers show up with little of the circus flair and thus miss all the acclaim accorded the flashy drummer. Now the thrill-thirsty crowd does not know one drummer from the other except by the sight they see. Which drummer is really the better drummer? To be safe, most everyone will give credit to the second type but secretly wish it might be given to the first mentioned. I know of no musician in the marching band deserving more credit than the drummer. The drummer plays from the time the band takes the field 'till the last step off the field—there is no rest for the drummer. He is constantly in the limelight. For this reason he must display some showmanship—and enough to make the organization appear interesting and on its toes. The ideal marching drummer will have the good qualities of both the showman and the well schooled drummer, and with a little added effort the entire drum section may attain a rhythmic coordination which will not only sell the drum section but sell the whole band.

May I suggest that the snare drummers strive for a unified raising and lowering of the sticks. This can well be done by designating one drummer as the lead man—all the rest to take their cues from this man. It is surprising how many variations of beats and handling of the sticks may be worked out without the constant coaching of the band director. If the drum section will get together on this and show a little initiative, the band director will appreciate the effort and gladly supply additional suggestions. Nothing is appreciated more by the director of the band than to have the various sections show their initiative and interest in producing a better band.

Bass Flourishes

Now is the logical time for the bass drummer to try out some flourishes in bass drumming. Not too elaborate and not too many—but enough to take the monotony from a straight beat. The cymbal player, too, may come in for some of the display so often called for at this

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time of the year. I know there are some directors who do not care for this type of thing at all, and their point of view is greatly respected. Personally, I like it, if not overdone. In other words, the showmanship must not be better than the musicianship of the band.

A music major here in the college music department has just asked this question: "What boy or girl should be selected as a prospective tympany player?" The answer to this question is not a difficult one, although not always one-hundred per cent right. Usually a piano player with a good ear for pitch will make splendid progress on the tympani. For my part, if I could find a student who has played the piano either by ear or by note and who dances well I would certainly give him or her the opportunity to study tympani. The piano is excellent background, not only for the tympani, but for every instrument in the band. This piano knowledge also is an advantage in playing bells or xylophone which may be necessary at times. It also allows the tympani player to be of help in the marching band as the Bell-Lyra player.

History of the Bell-Lyra

This brings up a bit of interesting history—that of the Bell-Lyra. For many years past the Bell-Lyra, in the form of the *Glockenspiel*, was used in Germany. The *Glockenspiel* (*glocken* meaning bell and *spiel* meaning play) had metal bars similar to the modern type of instrument except that the *glockenspiel* laid in a horizontal manner and the flats and sharps were laid next to the naturals—not raised above them. Some years ago orchestra bells of this type were obtainable in this country—and, I suppose, still can be had, but the sharps and flats were raised up and placed slightly over the naturals to make the modern instrument easier to play. If I remember rightly, the first adaptation of the *Glockenspiel* to the modern band was about 1927 by Dr. Harding of Illinois and later adopted by most every band in the country. The use of the Bell-Lyra is very effective and should not be overlooked by the marching band which does not have one. However, the playing of the bell-lyra can be overdone as, for instance, the constant playing of the melody at all times. Playing the bell-lyra is overdone when an attempt is made to play every run and all florid passages often found in the melody. Leave out the runs or break the run up into an arpeggio rather than have so many confusing tones going at once. To play so many notes on such a brilliant instrument simply clutters up the music with un-harmonizing overtones and the purpose of the instrument is defeated. Its principal purpose is to enhance the melody with clear, bell-like tones rather than to drown out the band with overtones. The simplifying of the melodies for the bell-lyra when marching will result in a much better and cleaner sounding band.

In our classes here we have also discussed the proper playing position of the drums in the marching band. Most everyone will agree that the rhythmic beat is best in the center of the band. If the band has ten or twelve ranks the drums will be of most help in ranks five or six; in a band of five ranks let the drums have rank three, in bands of six ranks let the drums have rank four. At least I have observed best results from this position.

May I hear what your band is doing this fall?



During the Summer Music Camp held at Northeastern State College at Tahlequah, Oklahoma, Dr. John Paul Jones, SCHOOL MUSICIAN drum columnist, was snapped giving a little informal instruction to a group of aspiring, and perspiring, cornetists.

Holton Contest Won by Former Bandmaster

Don Rodimer, 29, of 21 Davis Street, East Orange, N. J., was named the winner in the Frank Holton & Co. nationwide contest to find a name for their new trumpet. His entry "Stratodyne" won over more than 3,000 names submitted by amateur and professional musicians "because of its originality and appeal," the judges reported.

Don, who plays the trumpet profes-

sionally and who recently was discharged as a Lieutenant in Naval Aviation after 42 months service, will receive a new Holton Stratodyne trumpet as his prize. Presentation of the trumpet will be made by L. R. Anderson of Newark, a Holton dealer for more than 40 years, who encouraged Don to enter the contest.

"I suggest the name Stratodyne," he wrote on his contest blank. Strato from that mass of atmosphere high above our planet, literally 'out of this world', and dyne, meaning a unit of force."

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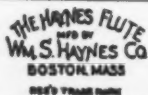


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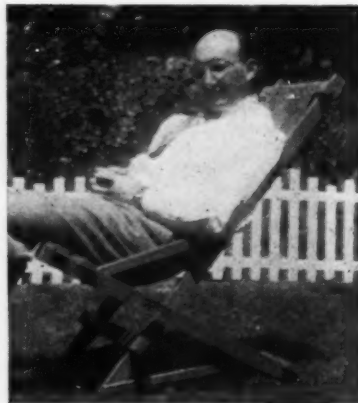
William Pendergrass
Little Rock, Arkansas

TO THE PRESENT DAY CROP of school musicians the days when National Contests were the talk of the nation may seem as remote as Herbert Hoover's high collars and nickel matinees. And, by the judging standards currently in use, the hairline decisions of contest judges in those days appear to have been based on a musical microscope—a device which has somehow miraculously disappeared from the contest scene.

1931 was a big year for contests, and nowhere was competitive enthusiasm at a higher pitch than at Tulsa, Oklahoma, where high school instrumentalists throughout the nation met to vie for first place, second place, etc., often winning or losing by a margin of two decimal points.

It was in 1931 that Bill Pendergrass, the pride of Little Rock, took his saxophone to the National Solo Contest and tooted himself a rating of 93. But, alas, a girl from Illinois scored 93.5, and Bill had to be content with 2nd place. The judges had wonderful ears in those days.

That half point may possibly have decided Bill against a career in music, but it did nothing to dim his love for his chosen art. After high school he attended the Little Rock Junior College and continued with music as sideline. For many years he enjoyed play-



A successful business man and an enthusiastic musical devotee, Mr. Pendergrass advises young musicians to keep up their interest. Music has more meaning, and greater value, with each succeeding year, he says.

... **WHEN**



The legend under this picture of Bill Pendergrass in the September, 1931, issue of *The SCHOOL MUSICIAN* noted that only one-half point kept him from first place in the National Saxophone Solo Contest held at Tulsa.

ing in dance bands a hobby and a source of pin money.

After leaving school he started to work as a stock boy for the Cash Warehouse Company in Little Rock. His progress was as steady in a business way as it had been musically. He eventually became manager of one of the company's stores and soon rose to his present position as buyer for the company.

Even as a busy and successful business man, Mr. Pendergrass still makes a generous gap in his crowded schedule for the enjoyment of music, which he calls "the greatest sport and pleasure of them all."

At present he plays in the Arkansas Unit of the National Guard Band. "Music," says Mr. Pendergrass, "has always played an important part in my life, and I hope it always will. My advice to boys and girls is to keep working, as it is only in later life that they will fully appreciate the real worth of music."



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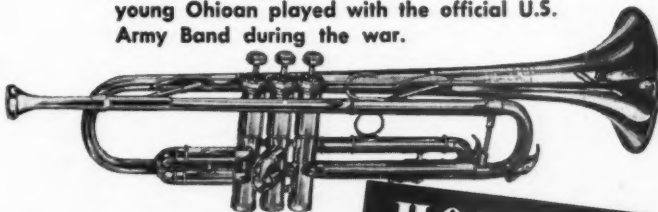


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The Clarinetists Column

Allen Hadley Bone

Duke University, Durham, North Carolina



Clarinetists on Parade

A great many of us are in the midst of the Football Band season. It seems as though we might well talk for a moment about our instrument as it is related to the Football Band.

Tone Quality

All of us who have worked conscientiously to achieve a nice war round tone on our instrument are always surprised and disturbed when we are called upon to play out of doors. Because of a complete lack of resonance even the finest clarinet tone becomes relatively thin and devoid of warmth when heard out of doors. In spite of this acoustical handicap, which is more distressing to our reed instruments than to the brasses, we should hold rigidly to our highest standard of tone production and tone quality. Don't let the apparent thinness of tone quality make you careless in your playing. Always remember that the clarinet section of the marching band exercises a much greater influence on the total tone quality of the band than you, in its midst, can ever believe possible. Whatever work you have done toward developing a nice tone must not for a minute be forgotten in your playing with the Football Band.

Volume

Do not overblow. Don't force your tone in an effort to compete with your more brilliant brass section. They are in their glory out of doors. Let them have their day. Your day will come when your band settles down into the indoor concert season! Actually I know of nothing worse than a marching band with a forced, sharply-piercing, thin clarinet tone. The higher the clarinet part goes the louder the clarinet section plays — and the tighter we listeners hold our ears. Of course I am speaking here mostly to those of you who play the solo or first clarinet part. Try to remember at all times—NEVER PLAY ABOVE A MEZZO-FORTE FROM YOUR NOTE A ABOVE THE STAFF ON UP TO YOUR EXTREME RANGE. I have practiced this axiom most conscientiously both as a player on the football field and in the concert band. It was first brought to my attention by Raymond F. Dvorak, while solo clarinetist in his fine University of Wisconsin Band. Try to remember—no forcing; no over-compensation for out-of-door lack of resonance. I might add a word of caution to those of you who play inner second and third parts too. In your playing register you too should be careful not to force your volume. As you play downward into your low chalumeau register you know that you can achieve a good full tone. Knowing this you are apt to over-capitalize on this characteristically rich register with the result that you force your volume here and produce a honky, blatant quality which is just as unpleasant as the thin, strident high tones of the first clarinets. So—all of us, every member of the

section, need to be ever sensitive to our volume of tone. Out of doors we are apt to be careless. Instead let's listen to our volume every playing minute.

Reeds

Many times I have looked over the reed collection of my private students and commented upon some battered and torn specimen. Invariably I got the conscientious reply that this poor reed is being saved for football band. My only comment to you is that if anything is worth doing at all it is worth doing well. If you are a member of a marching band you are responsible for just as musical a representation of yourself as you can possibly give. Don't use inferior reeds even out of doors in the football band. Again I remind you to hold to your highest concepts of tone quality. This makes it imperative that you select a good reed.

I shall talk about reeds and mouthpieces in a later column. For the moment, and for the football season, may I mention that I have not yet found a plastic reed which satisfactorily meets the demands of the discriminating clarinetist. I know good quality cane reeds are difficult to find and often demand some working over. Still I hope you will continue to fight the battle of finding a cane reed. I do not want to go further into this matter in this column but will take up the whole matter of reeds later in the year.

Refreshments

Some football games are a regular circus for concessionaires. Pop corn, candy and chewing gum make the rounds right under your nose. If you are a conscientious member of your band you will not indulge in such refreshments excepting at a time specified by your Director, perhaps after the half-time demonstration, when you are certain you will not be called upon to play suddenly. My point is that each of us as clarinetists has too much saliva. Even under natural conditions the flow of saliva in the mouth will "fuzz" our tone. At every interval of rest while playing we must be sure to DRAW THE SALIVA FROM BETWEEN THE REED AND THE MOUTHPIECE BY DRAWING IN VIGOROUSLY as though sucking through a straw. It is your own saliva you are drawing in and if your mouthpiece and reed are kept clean there is nothing unsanitary about this most important procedure. If you insist on chewing gum and eating refreshments between notes you are going to increase your flow of saliva to such an extent that there is no chance of producing a good tone. Also you will coat the inside of your mouthpiece causing an unsanitary condition.

Care of Clarinet

I shall say very little in this issue about general care of your instrument. Your columnist for the past two years, Mr. George Wain of the Oberlin Conservatory of Music, took up the whole matter in his February 1946 column. His fine suggestions will not be reviewed again

this year unless several of you request information on general care of the clarinet. I merely suggest in passing that you exercise great pride in keeping your instrument clean and in good mechanical condition. Lubricate cork joints with mutton tallow whenever it becomes the least bit difficult to put your joints together. Be careful in assembling the two middle joints of a wooden clarinet. Press the third hole key left hand joint so as to raise the connecting arm which makes possible the 1st finger L.H.—1st finger R.H. fingering for high B flat or occasional low E flat. Check over screws and springs to see that they are tight and in place. Keep pads clean by inserting thin piece of paper between pad and its hole pressing pad against hole as you draw the paper between. Make sure that pad will not stick by sprinkling a small amount of talcum powder on piece of paper and drawing it between pad and its hole. Wipe perspiration off keys with soft cloth so as to avoid deterioration of keys due to salt content of your perspiration. Out of doors, especially in cold football weather, try to be doubly cautious of your irreplaceable clarinet.

1. It is important to have inner bore of clarinet oiled before commencing football season. If you have no repair man in your community use a vegetable oil or commercial bore oil for lubrication. Do not use a machine oil such as you would use on keys. Saturate a cloth being certain that excess dripping be removed before drawing it through the bore. It is important that oil does not drip through the holes on to the pads. Only enough to lightly coat the inner bore is sufficient.

2. Avoid exposing clarinet to extreme temperature changes. Do not take instrument out of doors after having it next to hot radiator. In fact avoid placing clarinet near a hot air register or radiator or stove at any time. A canvas cover over your case will aid in keeping temperature inside the case more uniform. It is sudden changes from one temperature extreme to another that cause cracks to appear.

3. Keep your clarinet covered up inside your coat at cold weather football games. Of course you must have your mouthpiece cap handy at all times when you are not playing so as to protect your reed. Be very careful not to knock instrument against bleachers etc. Remember what a delicate and costly instrument you have and don't let your school spirit make you careless of it.

4. Keep saliva and moisture from accumulating inside joints and bore of your instrument. The barrel joint (the small joint at top; just below mouthpiece) must be removed after every playing period so that you may shake water accumulation out and dry with chamois skin or cloth. This is most imperative! Cracks usually occur at top of left hand joint. Be sure to run chamois skin or cloth down through each portion of the bore so as to dry it out as thoroughly as possible. When you replace the barrel joint leave it pulled out from the left hand joint about one-fourth inch so air can get in and dry out all moisture from this vulnerable spot.

Have a good time with your football season and let me hear from you. Next month we shall discuss Instruction Books and the WHATS and HOWS of practice.

Mr. Bone will welcome questions and comments pertaining to the clarinet for discussion in this Column. Address Allan Hadley Bone, Director of Band, Duke University, Durham, N. Carolina.



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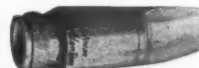
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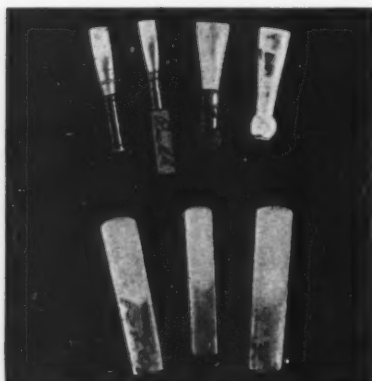
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BOX 402 Greenwich, Conn.

A New Bassoon

This month I want to write a brief summary on the new instrument situation. However, before I start I want to mention a good friend who should have been included in last month's column. He is Bob Organ and he plays first bassoon in the Denver Symphony. Mrs. Spratt and I had the pleasure of being luncheon guests of Bob and his lovely wife last year when we were in Denver. In conjunction with his professional playing, Bob teaches woodwind classes at the University of Colorado and he operates a woodwind studio in downtown Denver where he turns out contest winning oboe and bassoon players, makes oboe and bassoon reeds and tools for reed making. Before I go any farther I had better mention that I am the proud father of a seven and one half pound baby girl named Janina Lu. My wife reads this column religiously and if I do not make mention of the news she might believe me not a loving parent.

In July I attended the Retail Music Dealers Convention in Chicago and I got a lot of first hand information on the instrument situation. Several music supervisors locally have inquired about the prospects of new instruments as they are needed badly in their programs. The prospect, like everything else, is not good in the line of inexpensive instruments. A few metal clarinets are being made but many are still being used to fill cancelled Army contracts for some reason. These instruments, when you can get them, will be almost double the pre-war prices. Many of the firms at the convention were showing pre-war instruments that they had held on to for just such occasions. Other firms had one instrument of each type in their line that had been made for display purposes only. Two bassoons were on display, one a Roth made in Milano. I could not find out if it was pre-war or a recent importation. Quite a number of instruments, principally accordians, are now coming from Italy. The other bassoon was a Boosey-Hawkes made in England and too expensive for most school systems. Of the oboes, all were pre-war instruments with the exception of the Linton. Linton will have a bassoon on the market the early part of next year. The price is as yet undetermined. There seems to be little prospect of an early return of the Conn bassoon but R. W. MacGibbon in Milwaukee is busy preparing to turn out a Heckle system bassoon that I expect will be very good. The expensive clarinet situation is fair with limited deliveries and improving all of the time with three or four new manufactures entering the field. Flutes of the previously cheaper grades are coming thru around \$125.00. The makers of silver flutes have been held to a minimum with the government tie up of silver. Now

that its value has been increased to ninety cents an ounce they should be able to get into some kind of production.

Most of them have backlogs of orders that will take them a couple of years to fill. That about covers all that we are interested in with regard to the convention.

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Alfred A. Wales

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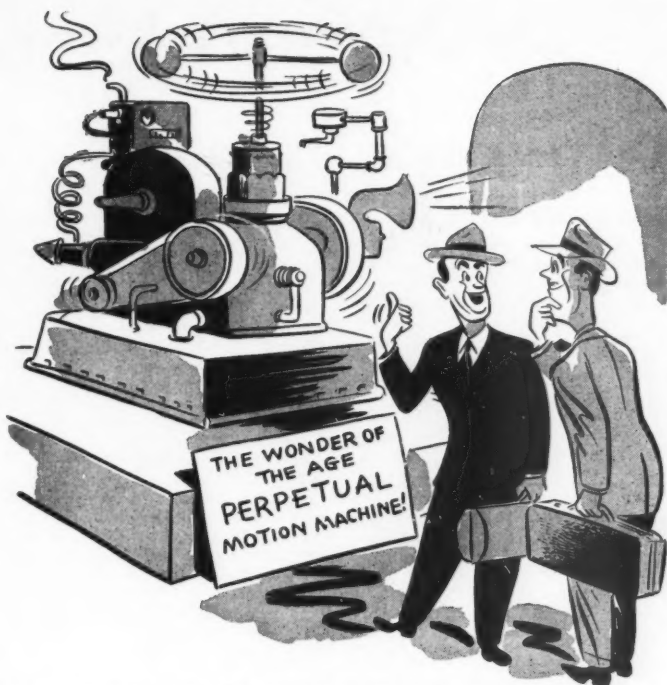
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The used instrument situation is also bleak. Used metal clarinets are wholesaling for more than they sold new. Many retail stores have a very small stock on hand and the people who specialize in used instruments are getting stiff prices. The sale of bassoons is very erratic with regard to price. I have had a number of letters this summer describing bassoons and asking my advice as to their being worth the prices asked. In some cases the same make of instruments have been purchased for amounts varying as much as \$200.00. I have overhauled some of these instruments and put additional keys on some and in the main have found them to be of poor quality. In fact the majority of bassoons being used today in the school systems are only ornaments. The finest professional player in the world could not play creditably on them. It is a situation I hope to see remedied. The number of music supervisors who can play this instrument well enough to tell if it is any good or if it is functioning properly can be counted on your fingers. I am amazed that as many players of the bassoon survive as do. There is a school system nearby that has the best oboe and bassoon available and yet they do not have anyone playing them as they have gotten such poor results in the past.

Many supervisors with inferior equipment have produced remarkable results as far as I am concerned. I believe that you can judge the capability of a supervisor by his oboe and bassoon players. The supervisor with good ones is certainly putting more time and effort into his job as it must be done to get results on these instruments. If you Mr. Supervisor or Mr. Student, are planning to purchase a used bassoon by all means take it to someone who can play, really play, the instrument and see if it can be used before you buy it. There is no point in spending a lot of money for an ornament when your manual training class can do as much for you by working over an old bed post. Many school grade bassoons are cheap Heckle copies but there are a few floating around that are not and they are not good originals. One simple test is whether or not the instrument fits into its case or into another case. Most old bassoons have been placed into a newer case and all cases that I have seen have been made to Heckle specifications. If it does not fit, be careful. Don't worry too much about the number of keys. Your student will do well in four years with the keys available.

Some old bassoons are a few keys short and often the whisper key is missing. This is a luxury item even for professionals none of whom can agree on its value and use. If you have a problem along this line and have no one in your town to turn to, write me and I will be glad to help all I can. I bow to those of you who know the answers to these problems and sincerely hope that your group will grow. It must. The demand for oboe and bassoon players is great. Communities that before had civic groups are reorganizing and those that did not are organizing. In my community I have received calls from Greenwich, Stamford, Bridgeport, Norwalk and White Plains. This represents every nearby town and the movement is the same all over America. The experience gained by your double reed players in your community orchestra will be of great assistance in your school program.



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The Twirlers' Club

By Don Powell

208 E. 5th St., Ellensburg, Washington

Some Twirling Rudiments

With the first issue of *The SCHOOL MUSICIAN* off the press and distributed for this 1946-47 school year, there is increased hope that baton twirling will receive nationwide recognition for a bigger and better sport. Ellensburg, Washington, will do its part, and I'm sure thousands will do their part in pushing and participating in this keen art.

Thanks to the editors of *The SCHOOL MUSICIAN* for their wonderful arrangement of this column in September's issue.

Far surpassing any baton twirling club in the northwestern states is the Portland, Oregon, Journal Twirling Club. In this column of *The SCHOOL MUSICIAN* magazine you will soon read in detail how Portland first organized this club and its doings and progress since that time. You will read names of their outstanding twirlers—some of whose performances you have seen or heard of before. Every member of the advanced portion of their club stands in the line of professional twirlers.

Don't miss next month's issue of *The SCHOOL MUSICIAN*!!

Last month you learned the rudiment—"The Drum Majors Salute!" Now you are scheduled for eight successive complete rudiments in following articles. These are all necessary for contest judging. Today you will learn: *The Figure Eight* and the *CARTWHEEL*. Here they are gang—learn 'em good and advise me as to your progress.

"The Figure Eight"

The Figure Eight is an easy one to learn and invariably strikes a popular note with beginners. I find it easiest to teach in the following manner. Suppose you take a string with a small stone attached to one end of it. Now swing the stone in a figure eight movement in front of the body with the right hand. Before using the baton, be sure you have obtained the correct movement or feeling of the swing—get the figure eight movement in your system. Now with your baton, pretend you are doing the same thing, only hold the baton in the middle instead of at the end. The knob first passes on the left side of the arm, then on the right side of the arm. The wrist should be very limber for this particular twirl, and will be after a period of practice. I referred you a moment ago to the knob. Through my description of these twirls, I will constantly refer to the knob. Note this carefully—it is essential for learning the various twirls.

"The Cartwheel"

The cartwheel is a very difficult twirl to perform and an easy one to get confused. This twirl is really a combination of the right and left hand *Figure Eight* with a *Two Hand Spin* lacking one half revolution between the transfer. First



Don Powell, conductor of "The Twirlers' Club", is back in the swing of things again after his recent discharge from the Army. He first won fame as drum major of the Ellensburg High School Band and as the author of "How to Twirl the Baton." At present he is reactivating twirling clubs in his part of the country and reports interest at an all-time high.

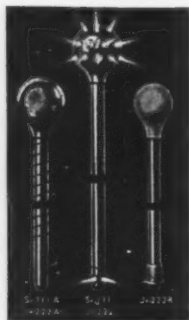
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revue the two hand spin with both hands. Next revue the Two Hand Spin. One half revolution from the right hand to the left hand in the Two Hand Spin is omitted, making a solid transfer for the Cartwheel.

To get this firmly fixed in mind, start a Two Hand Spin very slowly. When it reaches the point where the baton is about to roll off the thumb, the left hand, which is above the right hand, grasps the baton, palm up. Now turn the baton over one and a half revolutions in the left hand and grasp it with the right hand. If correctly executed the twirler will notice that the knob has been reversed. The knob which is normally at the right is now at the left. With this in mind to mix the Two Hand Spin and the Figure Eight should come easy. Having learned this, now learn the movement.

(A portion of the material used in the description of these executions has been compiled from the booklet "Learn to Twirl the Baton. . ." By Yours Truly.)

I have no letters, club news or out-of-the-state photographs this month, largely because this manuscript was due in the publisher's hands before proper circulation of September's issue. Let's have your comments, kicks, photographs and news. I'll enjoy reading them and so

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will thousands of others. Another thing—any ideas for improvement of this column will be considered and put in effect if reasonably better or approved.

I'll cork it up for now and get busy on your next month's *Two Hand Spin* and *Aerial Twirl*, a few more pictures, another twirling routine, will try for a couple of illustrations and hope for some inside news from you.

Twirling executions fall in order in these columns as they are required by their entrance in contest judging. Assuming a large portion of the audience are not beginners, I instruct you in such twirls as "The Cartwheel" (lesson No. 1) which requires a portion of the *Two Hand Spin*, which does not come until lesson No. 2. Along with all articles published is material for use by advanced twirlers. Thus you receive all around twirling information—beginners, elementary and advanced. For additional information or material in any of these categories, drop me a card. Hope to hear from you all.

Strings

(Continued from page 25)

or ten studies are written so that one note of the pair is always an open string. They are melodious little studies and lots of fun to play. Following this set of studies come a number of similarly well-written pieces where the student gradually learns the use of two fingers simultaneously, and then the interspersing of double stops with single melody notes.)

When you practice double stops, take your time. Tune, tune and TUNE those fingers. Do not be careless. Stay with each pair of notes until it is in tune. As you advance, remember these little helps, (1) In playing octaves, concentrate on the intonation of the lower note. The student will find his lower note is most generally out of tune in octaves. (2) In playing thirds, listen to the upper note of the pair, particularly. In thirds, if the upper note is IN TUNE the lower note comes easier, than as if the lower note were in tune and you start hunting around for the upper note.

Lastly, double stops are not so difficult if the basic technic has not been neglected: and here the "basic technic" means having learned to play the violin by keeping the fingers down on the strings, and not letting each one "fly off into the air" so to speak, when each new finger is played.

T. E. Lyons, Kansas. The graded lists of String Ensembles have been sent as per your request. Hope you find them of some help.

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The Alto and Bass Clarinets

By Thomas C. Stang

1104 Fernwood Ave., Toledo 7, Ohio

A Crutch for Clarinets

"... and you have a crutch for it!!!" So spoke a friend, a fine clarinetist in his own right, as he observed the floor peg on a bass clarinet which your columnist "straddled" at an engagement a number of years ago. His comment aroused the curiosity of some of our less observing colleagues at the time. Considerable interest in the use and in the advisability of floor pegs has been expressed by readers, particularly in recent months.

Like so many, this is a controversial subject. There exists a divided school of thought among bass clarinetists on the matter of floor pegs. Proponents bespeak the advantages of the floor peg through its use. Some bass clarinetists believe the advantages associated with its use justify its absence.

Since one reader recently asked what a floor peg is, it is not unreasonable to assume that others may likewise be in doubt. Essentially, it is a peg quite similar to the type found on 'cellos. It is affixed to the lower joint of the bass clarinet, and is used to support the weight of the instrument when the clarinetist is playing while seated. A metal socket or clamp is fastened with screws to the lower joint of the instrument, on the backside, in alignment with the thumb rest. The floor peg fits into this socket in a snug manner. The peg, like that of a 'cello, is adjustable, making possible the use of any chair available. Usually, a metal rod or pin telescopes into the wooden, upper section of the floor peg. The adjustable feature is obtained by means of a thumb-screw.

Neckstraps

Neckstraps are standard equipment with bass clarinets. Such straps or cords are "snap" fastened or hooked to the instrument at one, and frequently (which is preferable) at two places. The neck-strap should be attached to the lower joint of the bass clarinet just above the thumb rest, and to the upper joint below the left hand thumb plate. By this arrangement, the weight of the instrument is supported by the player, largely through the medium of the neckstrap, with the right thumb affording supplementing support. The bass clarinet can be satisfactorily supported in this manner. The performance of many fine bass clarinetists attest the practicability of supporting the instrument with a neck-strap or cord while playing when seated.

A neckstrap is not necessary when a floor peg is used. Some bass clarinetists, however, choose to fasten the neckstrap in place, even though the weight of the instrument is supported by the floor peg. Usually the floor peg is used in lieu of the neckstrap, the latter being conspicuous through its absence.

Becoming accustomed to the floor peg proves a problem for many bass clarinetists. The peg must be adjusted to a height to afford the proper player-instrument relationship, particularly with respect to the angle of the mouthpiece. Consideration likewise must be given to vision—both to the conductor and to the music stand. A side sway, or wobble of the instrument often accompanies the ini-

tial use of the floor peg. This is readily eliminated by a slight up pressure on the thumb rest, and should prove no real problem.

Relief for Thumbs

The thumb strain, or hand cramp which many have experienced, is absent when the weight of the instrument is borne by the floor peg. This should facilitate better finger dexterity, resulting in smoother execution, most noticeable in rapid passages. Longer periods of continuous playing, free of finger fatigue should be possible.

Perhaps more advantageous is the embouchure control which the floor peg makes possible. With proper adjustment, the floor peg can place the instrument and mouthpiece at the correct height, this height being determined by the player with consideration to the chair on which he is seated. The instrument will remain constantly at this selected height. The downward pressure, conveyed through the mouthpiece to the player's lower lip will remain ever constant, and a matter of choice. The gradual increase in pressure experienced when the neck muscles give way to the neckstrap's pull is not present. This lack of pressure, normally created by increased downpull of the instrument, will reflect in less lip-cutting, and resultingly, will enable the bass clarinetist to play with ease for longer periods. This is extremely important in study, for practice periods should be undisturbed and free from distracting influences.

The problem of securing a floor peg is quite similar to others which confront us today. The leading supply houses once cataloged them as available. Such items may still be in stock. It is suggested that the socket be attached by a competent repairman, as the necessary drilling operations, though harmless to the instrument and minor in nature, should not be attempted by a novice. The nominal cost of a floor peg, and its installation, may be the solution to your specific playing problem, and such, would prove a real investment.

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Atlanta Youth Symphony Grows Up

Atlanta, Ga., is launching a full-fledged symphony orchestra this fall, largely as a result of the untiring efforts of a group of local citizens and the outstanding musicianship of Henry Sopkin.

Atlanta and Mr. Sopkin collaborated on a Youth Orchestra last year, composed of talented young musicians from the students and alumni of Atlanta schools and from servicemen in nearby camps. They assembled a group of 90 players ranging in age from 15 to 25 years and gave five concerts to overflow audiences under Mr. Sopkin's leadership. The Atlanta Youth Symphony thus provided a sound, creative outlet for young people without professional experience.

It was hailed by local newspapers as a new and inspiring approach to the problem of juvenile delinquency. The press was enthusiastic, too, about the talents of Henry Sopkin, who was called "a genius and a wizard both with orchestra and audience" by the Atlanta Journal.

The overwhelming success of this venture convinced audiences, players, sponsors and the conductor that the city could support a major symphony orchestra. The Atlanta Symphony Guild was formed by interested citizens, and Mr. Sopkin was commissioned to develop a top-rank musical ensemble.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

of The SCHOOL MUSICIAN, published monthly, except July and August, at Chicago, Ill., for October 1, 1946.

State of Illinois } ss.
County of Cook }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Robert L. Shepherd, who, having been duly sworn according to law, depose and says that he is the Editor and Business Manager of The SCHOOL MUSICIAN and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher, The School Musician Publishing Co., Chicago, Ill.
Editor, Robert L. Shepherd, Chicago, Ill.
Managing Editor, None.
Business Manager, Robert L. Shepherd, Chicago, Ill.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)
The School Musician Publishing Co., Chicago, Ill.; Robert L. Shepherd, 230 North Michigan Avenue, Chicago, Ill.; M. M. Shepherd, 230 North Michigan Avenue, Chicago, Ill.; Pearle S. Wise, 305 Monocoda Way, San Francisco, Calif.

3. That the known bondholders, mortgages and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ROBERT L. SHEPHERD,
President and Treasurer.

Sworn to and subscribed before me this 24th day of September, 1946.

ANNA SUMNER,
Notary Public
My commission expires August 22, 1949.
(Seal).

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